No. 10
Vol. 4

METAL HAMMER

May 29th 1989

THE INTERNATIONAL HARD ROCK & HEAVY METAL MAGAZINE

£1.75

DKr 42.00
Fmk 20.20

12 PAGE
LED ZEPPELIN
Rock Retro

The Festival

METAL HAMMER CRASH 5 YEARS

Full Report

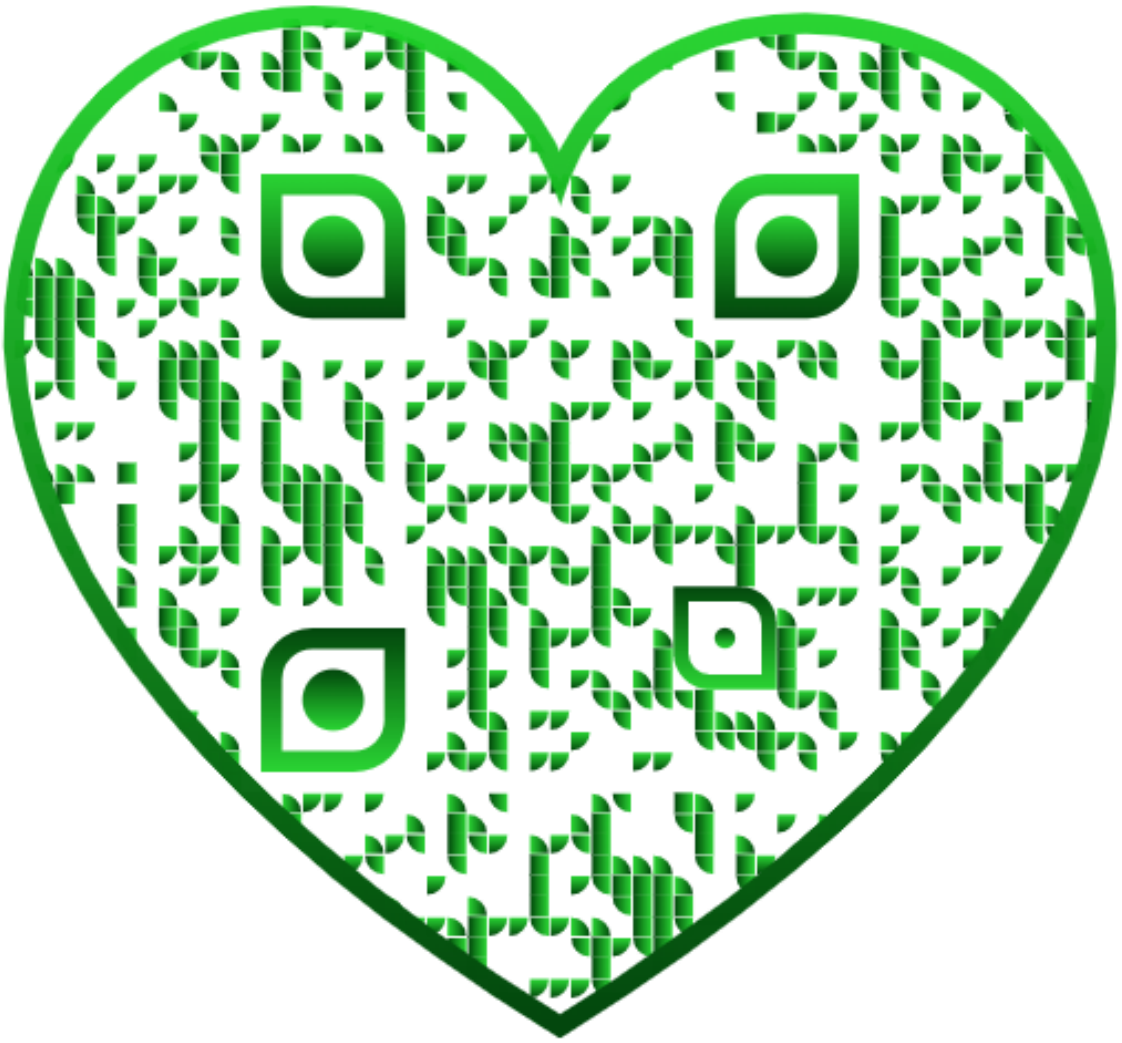
MANOWAR
ACID REIGN

Poster: THE CULT, KREATOR

OZZY OSBOURNE

GEOFF TATE

DORO PESCH



BACK ISSUES

SUFFERING? HELP IS AT HAND

Missed a particular edition of METAL HAMMER you really wanted to see? You know, that one with the great pictures of Cinderella or the fabbo interviews with Anthrax, Metallica or Yngwie Malmsteen? Help is at hand. You can now order Back Issues of MH from detailed list below, dating back to 1986. Just tell us which issue you'd like and send a cheque or postal order payable to "Rockteam" for £2 each copy including p&p to Metal Hammer, 59 Queens Gardens, Bayswater, London W2 3HF.

Metal Attack 87

Gary Moore (cover), 16 page AC/DC special, Kreator, VoiVod, Cinderella, Bon Jovi, Shy, Magnum, Slayer, Malice, Helloween, Overkill, Steeler, Paganini, Manowar, Status Quo, Megadeth, Lee Aaron, Flotsam and Jetsam, Motörhead, Strangeways, Rock Goddess, Georgia Sattelites, Tesla. Poster: Tour Poster '87, AC/DC, Helloween

Metal Attack '88

Monsters of Rock '88 (special), AC/DC, Europe, Def Leppard, Judas Priest, Iron Maiden, Great White, Guns N'Roses, Helloween, Testament, 220 Volt, Treat, Kiss, David Lee Roth, Megadeth, Anthrax

No. 1 (JANUARY 1987)

Deep Purple (Ritchie Blackmore), Europe, Iron Maiden (backstage with fans), Slayer, Bon Jovi/Queensrÿche, Kansas, Krokus, New bands (Cinderella, FM, Victory, Steeler, Helloween, Crimson Glory, Tesla). KK Downing (guitar special), Deep Purple (History Pt. 2)

No. 2 (FEBRUARY 1987)

Kiss, Metallica, Michael Schenker, CD in HM, Ozzy Osbourne, Magum, Brighton Rock, Anthrax, Bruce Dickinson, Venom, Savatage, Nuclear Assault, Lemmy on beer, Vinnie Moore, Thin Lizzy (History Pt. 1) + Metallica-Poster

No. 4 (APRIL 1987)

Whitesnake (David Coverdale), Iron Maiden, Helloween, Tesla, Anthrax (own words), AIDS, ITB Agency, Shy, Lou Gramm, White Sister, Keel (Studio report), HM in Brazil, Overkill, Voi Vod, Savatage, King Diamond, Mercyful Fate, Led Zeppelin (History Pt. 1).

No. 5 (MAY 1987)

Judas Priest, Slayer, Magnum, Sex, Aids & Rock'n'Roll, Manowar, Crimson Glory, Iron Maiden, DIO (studio report), Billy Sheehan (bass player), Van Halen, Nightranger, FM, Poison, Mentors, Raven, Australian Rock, Led Zeppelin History (Pt. II). Posters: Bonb Jovi, Status Quo

No. 6 (June 1987)

Accept/Udo, Slayer, Scorpions, Helloween, Groupies, Marillion (Fish), EZO, Lemmy (bass guitars), Tony McAlpine, Celtic Frost, Testament, State Trouper, Strangeways, Bay Area Report, Andy Taylor, TNT, Pretty Maids (Own Words), Led Zeppelin History (Pt. III). Posters: Slayer, Helloween

No. 7 (July 1987)

Judas Priest, Sammy Hagar, Zodiac Mindwarp, Cinderella, Bon Jovi, Stryper, Terraplane, Metallica, Rory Gallagher (guitar test), Rage, Bathory, Ozzy Osbourne, Tesla, Y&T, Georgia Sattelites, Warlock, Chrome Molly, UFO History (Pt. I)

No. 8 (August 1987)

Kiss, Anthrax, Reading (25 years), Kooga, Ratt, Metallica (drum special), DIO, WASP, New York HM, Stan Bush, Coroner, Nuclear Assault (guitar special), John Norum (ex-Europe), Judas Priest (Own Words), UFO History (Pt. II). Posters: Anthrax, Megadeth

No. 9 (September 1987)

Def Leppard (cover), Mötley Crüe, W.A.S.P., Ozzy Osbourne, Alice Cooper, Aerosmith, Van Halen (Rock history), Tico Torres (drum special), Vow Wow, Anthrax, Motörhead, Tony McAlpine, King Diamond, Mammoth, Nuclear Assault, Twisted Sister. Posters: Warlock, Whitesnake, Sammy Hagar, Metallica, D.R.I., Testament, Tico Torres

No. 10 (October 1987)

Kiss, Warlock, Michael Schenker (studio report), Whitesnake, Blue Oyster Cult, Monsters Of Rock special, Bruce Payne (Deep Purple Manager), Reading Festival, Hades Kreator, Armores Saint (own words), Savatage, Van Halen History (Pt. 2)

No. 12 (October 19, 1987)

Warlock, Aerosmith, Celtic Frost, Kreator, Rush, Phenomena, HM Fantasy, Joey DeMaio (bass), Guns n'Roses, Faster Pussycat, Destruction (studio report), Accept, Def Leppard History (Pt. 2)

No. 13 (November 12, 1987)

AC/DC, Black Sabbath, Ray Gillen, Aerosmith (Trick or Treat), Marillion, Gypsy Queen, Iron Maiden (fanmag), Venom (studio report), John Wetton (bass player), Bad News, Chariot, Exodus, Bonfire, Victory, Twisted Sister

No.1 (December 31, 1987)

David Lee Roth, Slayer, Anthrax, Mortal Sin, Gypsy Queen, Zodiac Mindwarp, Hellion, Triumph, Silent Rage, FM, Vinnie Appice (drummer), DIO/Warlock (live on stage), D.R.N., Aerosmith, Samson, New bands (Diamond, Jeff Paris, Lion), Whitesnake. Posters: Mötley Crüe, 1988 yearplanner

No. 2 (January 28, 1988)

Ozzy, Whitesnake (live), Scorpions, DIO (Trick or Treat), Mötley Crüe, AC/DC, White Lion, Deep Purple, Mammoth, Slave Raider, Mekong Delta, Magnum, Foreigner, Great White, Queensrÿche. Posters: Def Leppard, Slayer, Megadeth

No. 4 (February 29, 1988)

Judas Priest, Sabbat, Zodiac Mindwarp, Motörhead (Trick or Treat), Megadeth, Yngwie Malmsteen/Joe Lynn Turner, Steeler, Heart, Ted Nugent, Balaam And The Angel, Hellion, Black Sabbath. Posters: Alice Cooper, Celtic Frost, Metal Church

No. 5 (March 14, 1988)

Iron Maiden, AC/DC, Magnum (own words), Anthrax, Accept, Lion, Aerosmith (Fan Mag), HM in Poland, Savatage, Rocky Hill, Kiss, Kingdom Come, Saxon, Meat Loaf, White Lion (Trick or Treat). Posters: Aerosmith, Ace Frehley

No. 6 (March 28, 1988)

Judas Priest (studio report), Alice Cooper, Dokken, L.A. Guns, The Grip, Yngwie Malmsteen, Krokus, Toxik, Rick Dufay, Chrome Molly. Posters: Scorpions, Metallica

No. 7 (April 7, 1988)

Def Leppard, Magnum, Iron Maiden, Voi Vod, Prophet, Anthrax (Fan Mag), Poison, Kings X, AC/DC, Fifth Angel, Dokken, Vicios Rumours. Posters: Krokus, Anthrax

No. 9 (May 9, 1988)

Judas Priest, Queensrÿche, Stryper, Scorpions (Classic Tracks), Fates Warning, Thrash and Speed Fan Mag (Slayer, Metal Church, Exodus, Over Kill, Megadeth), Nasty Savatage, Leatherwolf, Marshall Law, Michael Katon, Bonfire, HM Scandinavia. Posters: Slayer, Magnum, Iron Maiden

No. 10 (May 23, 1988)

Scorpions (in USSR), Iron Maiden (live), Kingdom Come, Hawkwind, Shy, Slave Raider, Sanctuary, Over Kill, UFO, Scott Gorham (classic tracks), Slayer. Posters: Status Quo, Bonfire, Kiss, Anthrax, Testament

No. 11 (June 6, 1988)

Queensrÿche's Chris De Garmo (own words), Van Halen, Metallica, Megadeth, Girls in Rock, Cinderella, David Chastain, Hit Man, Dweezil Zappa, Honeymoon Suite, Mekong Delta, Killer Dwarfs, Tony Iommi (classic tracks). Posters: Gypsy Queen, Yngwie Malmsteen

No. 12 (June 20, 1988)

Deep Purple, Helloween (studio reports), Oz Fox from Stryper (own words), Bill Wyman, Vinnie Vincent, Thrash & Speed Fan Mag Pt. 2 (Voi Vod, Kreator, Testament, Flotsam & Jetsam, Celtic Frost), Metallica (studio report), Jon Bon Jovi (horoscope), CDs in HM. Posters: Saxon, Uriah Heep

No. 13 (July 14, 1988)

Iron Maiden (over America), John Norum, Lizzy Borden, Ace Frehley (own words), Cinderella, D.R.I., Tokyo, Faith No More, Baren Cross, Riot, Judas Priest (classic tracks), Carmine Appice, Queensrÿche center spread, Acid Reign & Sacrilege (thrash metal burn up), Monsters Of Rock US '88. Posters: Scorpions, Aardschokdag

No. 14 (July 18, 1988)

Ozzy, King Diamond, Jimmy Page (own words), Poison, Kiss (Fan Mag), Van Halen, HM Worldwide (Glasgow, Peer Gunt), Chastain, Tigertailz, Treat, Vinnie Moore, Lillian Axe. Posters: Lita Ford, Van Halen

No. 15 (Cover: Iron Maiden)

Iron Maiden, David Lee Roth, Kiss, Megadeth, Guns N'Roses, Helloween, Testament, Anthrax, Razor, Uriah Heep (classic tracks), Treat (own words), Michael Schenker/-Mitch Perry (guitar setup), Great White, Robin Trower, Living Colour, Ozzy, White Lion. Posters: Judas Priest, Cinderella

No. 16 (August 1988)

Metallica, AC/DC, Manowar, Slayer (own words), The Quire Boys, Europe, Mantas, Def Leppard (Fan Mag), Shout, Wolfsbane, David Coverdale (horoscope), Guitar special (Paul Gilbert, Greg Howe, Jason Becker), HM Worldwide (Stone, Violence). Posters: Iron Maiden, Ozzy Osbourne

No. 18 (Cover: Helloween)

Helloween, Bon Jovi, Joan Jett, Cozy Powell, Stage Diving Special, Last Descendants, Kruiz, Cloven Hoof, Monsters Of Rock Special, Soho Roses, Onslaught, Balaam & the Angel, Dirty Strangers, Dee Snider, Joanna Dean, Craaft, HM Worldwide (Winger, Adversity, Circus Of Power, Suicide Squad), Mortal Sin. Posters: Kiss, David Lee Roth

No. 19 (September 26, 1988)

Anthrax, Jimmy Page, Monsters Of Rock Germany (Anthrax, Testament, Great White Treat), JoJo, Ozzy Osbourne (horoscope), Atrophy, Billy Milano, Vixen, Celtic Frost, HM Worldwide (Femme Fatale, Precios Metal), Black Magic (special story). Posters: Metallica (Part II), Helloween

No. 20 (October 10, 1988)

Deep Purple, Motörhead, Uriah Heep, King Diamond, Little Angels, Angel Dust, Bon Jovi (Fan Mag), Zed Yago, Sacred Reich, Rick Allen (drum special), Living Death, Suicidal Tendencies, Slayer, Nuclear Assault, Metallica (live), Aerosmith (classic tracks). Posters: Bon Jovi, Europe

No. 21 (October 24, 1988)

Scorpions, Blue Oyster Cult, Guns N'Roses, Bullet Boys, Shy, Tankard, Armored Saint, Jane's Addiction, Witness, Joe Elliot (vocal special), Accept, Kiss, S.A.D.O. Posters: Motörhead, Anthrax

No. 22 (November 7, 1988)

Queensrÿche, Manowar, House Of Lords, Meanstreak, Rock City Angels, Wrathchild (U.S.), Jetboy, Only Child, Wrathchild (U.K.), Gary Moore, Scorpions (Fan Mag), Balaam & the Angel, Kings Of The Sun, Laaz Rockit, Yngwie Malmsteen, HM Guide to London. Posters: Guns N'Roses, Slayer

No. 23 (November 21, 1988)

Iron Maiden, Quiet Riot, Raven, Cinderella, Lita Ford, Exodus, Testament, Liege Lord, Kings X, Nightranger, Ice Age, Rock Managers, Dare (own words), center spread Dogs D'Amour. Posters: Ozzy, Queensrÿche

No. 24 (December 5, 1988)

Bon Jovi, Dokken, Fish, Michael Kuton, Quireboys, Chrome Molly, Steve Howe, Poison, K 2, Anvil, Badlands, Holy Moses, David Lee Roth (live), Kiss, Europe (Fan Mag). Posters: Celtic Frost, Lisa Dominique

No. 25 (December 88)

Magnum, Marillion, Crimson Glory, Vixen, Mr. Big, Annihilator, House Of Lords. Poster: Iron Maiden

No. 1 (January 89)

British Steel Part 1, Bon Jovi, Doro, Kai Hansen, Ozzy, Circus Of Power, Bonfire. Poster: Manowar

No. 2 (February 89)

Gary Moore, Lisa Dominique, Judas Priest, Rush, M.O.D., Tesla, British Steel Part 2. Posters: W.A.S.P., House Of Lords

No. 3 (February 89)

Dio, Vow Wow, Def Leppard, Guns N'Roses, Celtic Frost, Desperado, Acid Reign. Posters: Vixen, Scorpions, Testament, Overkill

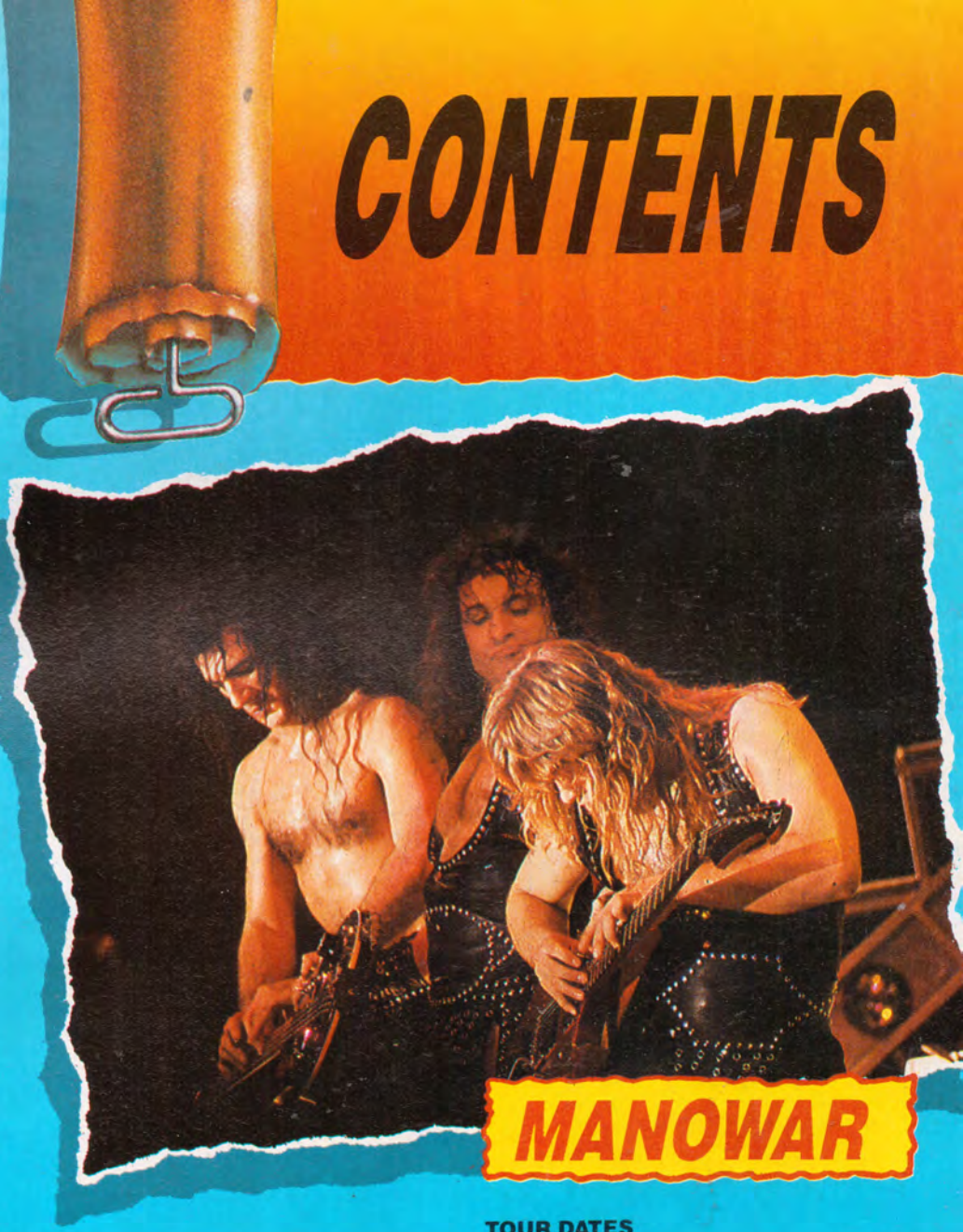
No. 4 (March 89)

Anthrax, Zed Yago, Metal Church, Deep Purple, Exodus, Victory, Chastain. Posters: Exodus, Tesla

No. 5 (March 89)

Doro, Europe, Poison, White Lion, Kingdom Come, MSG, Slave Raider. Posters: Anthrax Pt. 1, Metal Queens

CONTENTS



ASTOUNDING STORIES!

MANOWAR
Joey flexes his muscles 10

KANSAS
A strange tale of an abandoned town .. 14

D.R.I.
A John Duke investigation into 'crossover' with singer Kurt Brecht 16

ZED YAGO
Stop that spitting, pleads Jutta 20

HEIR APPARENT
Heir and Now 22

AARDSCHOK
Queensrÿche and Crimson Glory at the Dutch Burn Up 24

METAL HAMMER FESTIVAL
This is it - the big one! Ozzy, Queensrÿche, Kreator, Crimson Glory and all the gang at our Big Birthday Bash 26

METAL HAMMER PARTY
Can anyone REALLY remember what happened? Pictures to remind us 32

EXUMER
Frankfurt's most successful thrash band slug the waiter 34

LED ZEPPELIN
Mammoth Rock Retro history of the band who changed the world.
Come to the Kingdom of Zeppelin! 45

MAGNUM
The saga of the making of their next album continues 70

CALIFORNIAN DREAMS
Mordred and Forbidden hail from the Golden State 76

STRANGEWAYS
How strange are their ways?
All is revealed 80

HADES
It must be hell in there 82

ACID REIGN
A breathless, speedy account of the lads away day to Holland with Mad Mark Day. Get stuck in! 84

SUMO GIANTS
Fat nudes wrestling? Surely not.
Tim Oakes raves about the music 86

DEATH TRASH
Brutal, rough, funny and frantic! 87

FASHION SPECIAL
Wanna look really cool, like them thar' rock stars? Here's where to find the best hand made gear 88

URIAH HEEP
Now that Mick Box - he's a really nice geezer. Here's what he thinks about 'Raging Silence' 96

WOLFSBANE
Despite the whinges of our Dutch reviewers, we think they're fab, and so does Mark Day 98

FRENCH REPORT
Did you know they have heavy metal bands in France? Yes it's not all piano accordions and Charles Aznavour. We investigate the wild world of Gallic Metal 100

REGULAR FEATURES

EDITORIAL
Lemmy Hits Out.
Hear him talking to YOU 4

NEWS
Black Sabbath's new bass man, White Lion album, and Sabbat special gig 6

OWN WORDS
Vengeance 18

U.S.NEWS
Jon Bon Jovi weds shock, and vintage Aerosmith video unveiled 19

LOADSALETTERS
Free speech for the masses! 35

HOT ALBUMS
Best of Soundcheck and Hot Tip album reviews 36

SOUNDCHECK
Sabbat clear victors with 'Dreamweaver' 37

ALBUMS
Firm but fair reviews of the latest thrash, hardcore, metal and rock 38

TOUR DATES
Where the bands are 44

CHARTS, CARTOON
The Dominator and MH Album charts .. 65

LIFESTYLES
What it's like to be a tour manager 69

GUITAR SPECIAL
Tommy Newton and Herman Frank of Victory tell how they started grinding their axes 72

STUDIO REPORT
Shy up date from the States 83

IN THEIR OWN WORDS
Sabbat 90

LIVE REVIEWS
Kingdom Come, Vow Wow, Amored Saint etc. 92

POSTERS

The Cult

Kreator: Pic by George Chin.

The first international Hard Rock magazine

Rock Team Publishing and Productions Ltd.
3rd Floor
59 Queens Gardens,
London W2 3HF
Tel: (01)-258 0206
Fax: 01-724 4099

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Chairman & Publisher:
Jürgen Wigginghaus
International Managing Director:
Henry Olberg
General Manager:
Jo Bailey
Administration:
Paul Phillips

Editor:
Chris Welch
International Editor and Co-ordination:
Ray Bonici
Assistant Editor:
Reinhard Harms
News Editor:
Valerie Potter
Editorial Staff:
Mark Day, Karen Seekings, John Duke
Contributors:
The Bailey Brothers, Andy Hughes, Oliver Klemm, Götz Kühnemund, Andrea Nieradzik, Metal Mike, Liz Evans, Tim Oakes, Chris Ball, Steve Harper, Eddie Gibb, Tony Luke
Photographer:
George Chin
Contributing Photographer:
PG. Bruneili, Mark Weiss, Steve Schofield, Repfoto, Photofeatures, Idols
U.S. Correspondent:
Jodi Summers

Design:
Martin Fernkorn, (Art Director)
Klaus Heinrich, André Marsell
Production:
Gerd Wiehagen, Dieter Hertf
Advertising Manager:
Steve Hudson
Promotion:
Claire Britt

Typesetting Office:
Universa Medien Verlags GmbH
Ernst-Mehlich-Straße 6
D-4600 Dortmund 1
Distribution:
Co-Mag
Tavistock Road, West Drayton
Middlesex UB7 7 QE
German Office:
Rock Team Publishing and Produktion Ltd.
Ernst-Mehlich-Straße 6
D-4600 Dortmund 1
Tel: Germany 2 31 52 85 15/-19
Fax: Germany 231 52 81 68
Telex: 2 31 468 metal
Editor:
Edgar Klusener
Printers:
Erwin Jungfer GmbH & Co. KG
Am Schloßbannhof
3420 Herzberg/Harz
West Germany
Copyright:
© Original copyright for the METAL HAMMER title and design is the sole property of Jürgen Wigginghaus and immediate legal action will be taken against any person or person using the title or material from METAL HAMMER without first obtaining written permission from Jürgen Wigginghaus.

EDITORIAL
LEMMY HITS OUT

One of hard rock and heavy metal's most respected figures, Lemmy of Motörhead has hit out at the increasing violence facing performers. It's a tragic and dangerous situation, that has already had serious consequences. Ironically, only days after Lemmy wrote an impassioned plea to audiences everywhere to stop throwing missiles at bands, he was hit by a sharp object at a show in Yugoslavia. He suffered a badly cut hand, and had to fly back to England, missing Metal Hammer's Fifth Birthday party show in Germany. Not only that, Motörhead missed out on other important shows, financially a tremendous loss to a band that has to work hard to make its living.

Lemmy has broadcast his views far and wide on the subject, and in the interests of helping rock music find a return to peace and sanity we publish his plea in full. It's addressed to YOU - so read it and take note. Incidentally it was good to see at the Metal Hammer show in Germany there was practically NO missile hurling at all, only souvenirs or tokens of affection were occasional tossed on stage. If tough German fans, many of them well boozed up, and ferocious looking in black leather and tattoos, can treat bands of all styles with respect and fair play, then so can British and American - and Yugoslavian audiences. Anyway, that's enough from me...here's Lemmy Chris Welch

* * *

"There is something going on in Rock'n'Roll that I do not understand. This is not the simple one liner it may appear. I have been listening to rock'n'roll since 1956. I was only 11 then but I KNEW WHAT IT MEANT! Now, I'm not to sure. I still think I know what most of it means, but there is one bit that has baffled me completely.

It's also no excuse to figure to yourselves that: 'Shit, this guy's a has-been too old out of touch moron.' I am none of these things, and when we toured fall and winter of 1988 with Slayer and Overkill, they felt the same as I do. So pay bloody attention, Okay?

Tom Araya, Jeff Hanneman, Bob The Blitzer and everyone else on the tour was astounded to find that in every audience (yes, EVERY one), there were people who wished to either (a) Harm the band, perhaps mortally, or (b) Harm themselves. Sorry if you think my priorities are wrong; I think they're fine!

In Austin, Texas (although there were lots of other gigs, like Tulsa, Dallas, Chicago, San Francisco etc.) some people (not all we realise), apparently came to the show armed! I say this because the shit that arrived on stage at a few of the places was not available anywhere in the building. They included iron bars, coins, bullets, (a couple of years ago in San Francisco some genius threw an open fish gutting knife which missed me by inches), and bits of chairs...

WHAT THE F**** IS GOING ON?

"Do you people (obviously I am only talking to the perpetrators) want to harm us?

Why?

Do you think it's tough?

Do you think it makes you look cool? Do you want to see someone (anyone) who is playing music he loves for you to have a good night's rock'n'roll, maimed for life? (Incidentally rock'n'roll musicians don't have no pension or health scheme).

Do you want to blind me us?

Do you want to stop the show?

Do you want to be beaten to death?

If your answer to the last three questions is 'yes' then you are obviously messed up, but if it's 'yes' to one and two, then give me a chance to help with three - OK?

We are up on a stage with nearly all the lights shining on us. The audience is in the dark, and you can get away with anything with those kind of odds. If you like a band, then it's moronic and stupid to do it. If you hate them, give 'em a chance to hit you in return. Be honest and do it like a man. If you think you'll be more of a man by throwing stuff at people who can't even see where it comes from, you're wrong. There is another angle. You are giving ammunition to the ENEMY. Do you know who the enemy is? Or are you too busy slamming to notice? The enemy is always waiting for rock'n'roll to screw up so he can stop us. Have you heard of the PMRC? Have you read what they want to do? The fact that it's against the U.S. Constitution is irrelevant when you figure where they live and who they talk to.

Soon, someone is going to screw up real good. Soon, if this violence shit continues, somebody is going to get killed. I'm not in favour of that for obvious reasons. I'm also not in favour of it if it's someone else and not me. Hahahahaha! It will stop concerts all across the world.

Listen dimwits. I'm not your parent, I'm not a coward, I'm not a cissy, I'm a man, not a boy. I work hard and I love what I do and I'm proud of it. If you don't like what I do that's fine with me, but tell me face to face. If you have to hurt someone to enjoy yourself, or even if you don't actually mean to, but don't actually care - then fuck you!

In my time I've seen the most exciting bands in the history of rock. I worked for a short time for Hendrix with his crew, saw the Beatles at The Cavern; to quote Little Richard: 'Wherever you're goin', I've been and I'm back!' I never felt the urge to throw anything at any stage I've ever seen (Ok, I threw my bra at Debbie Harry).

I just don't get it. Couple of years ago in Milwaukee we were playing and some hero decided he was gonna come up on stage. I don't know why, he didn't sing or play nothing! Unfortunately after his big moment, he leapt majestically back into the arms of his admiring friends, and on the way, one of his large heroic boots bravely smashed a young girl's nose and teeth all over her boyfriend's shirt. Class huh? I'll bet he boasted about how he got on stage all week.

IDIOTS

I don't think she was saying much.

This isn't rock'n'roll boys and girls, this is bullshit. I always figure that to be on a stage you had to work at it. Sing, or play something y'know? Believe me, I am right up there with the leaders when it comes to enjoying a good time. But not at the expense of the innocent. Have fun, get drunk, be foolish, fall in love, vomit, split your trousers, explore the Wonders of The Modern world! But if you think that violence is smart, that does not mean you are free. That means you should be in the Rubber Room.

I love Rock Music. It is my life. I don't want to see a few idiots screw it up for us all.

I walked off stage in New Orleans a while ago, because I was being spat on. SPAT ON? For fun? Fun for who? Not me buddy! I told them to stop or we were gonna leave. They carried on doing it, so I left. Logic at work. I did try to get back out, but the same idiot kept on doing it, so away we went again. This time we didn't go back. Just perfect. Now they had an excuse for a real good cry. All those clever boys who can spit in a straight line smashed the place up. I figure that's what they wanted in the first place. What I couldn't understand was how two car loads of fans followed us back to the hotel and told me I owed them their money back."

(Lemmy asked them why they didn't stop THEIR show)

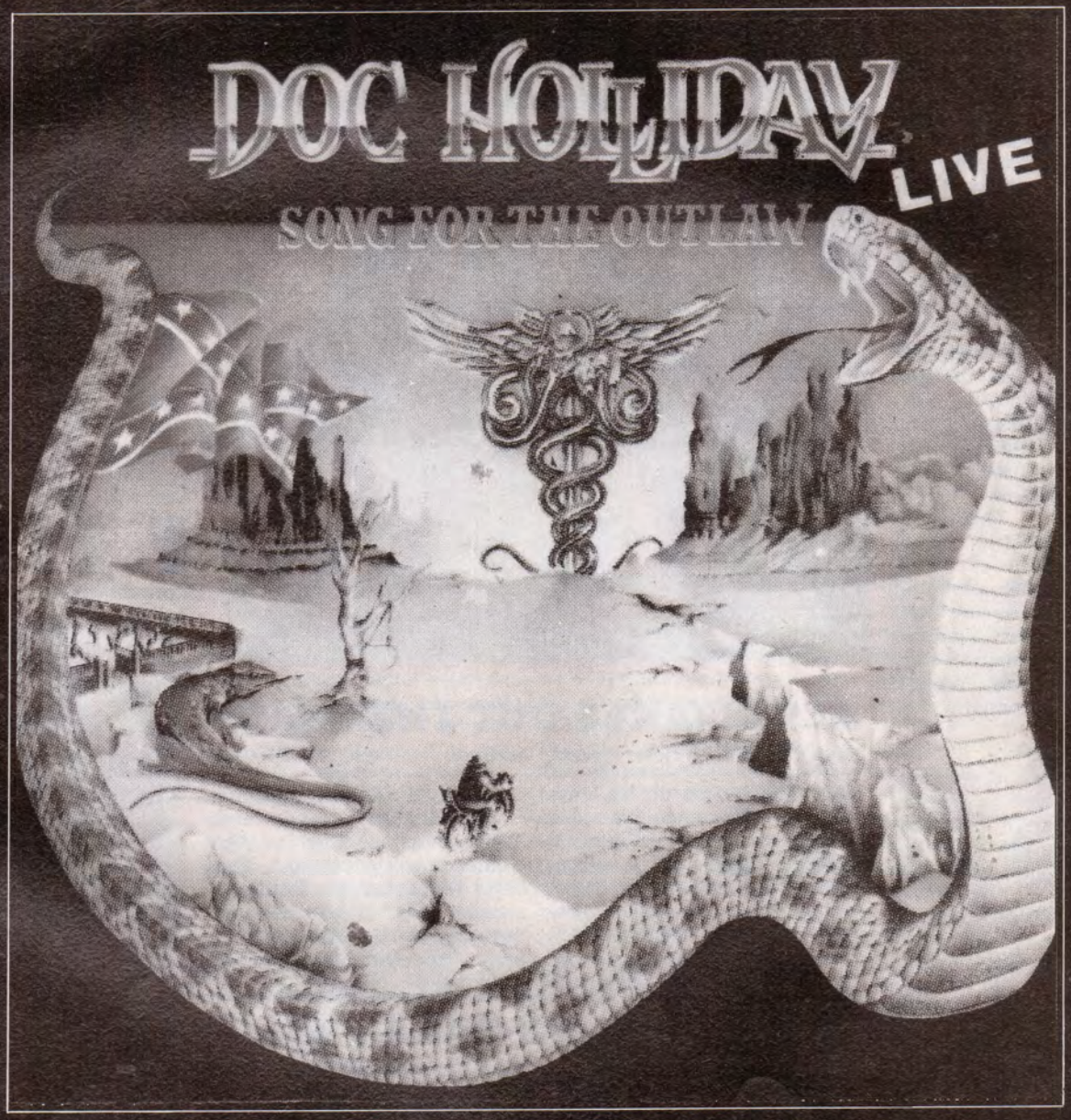
"I say again, I love rock'n'roll. It is my life. I believe I speak for most bands. Some daren't say this because they think they'll upset the crowd, or be called cissies. But I believe we are not far from someone being blinded for life, or maybe killed. Not me. I won't do it. I don't deserve to be spat on. Not by anyone. Well that's enough of that cheerful shit. I'll keep it up - if you will. Don't forget...

History repeats itself
History repeats itself
History repeats itself

LOVE, LEMMY

DOC HOLLIDAY

SONG FOR THE OUTLAW – LIVE



"Doc Holliday Live is an experience not to be missed – A Southern Boogie classic. The album of the year!"

KKKKK – KERRANG!

THE VERY BEST OF DOC HOLIDAY – LIVE
FEATURING SUCH CLASSICS AS –
"LONESOME GUITAR", "SOUTHERN MAN",
"LAST RIDE" AND "DOIN' IT AGAIN"

AVAILABLE NOW ON
C.D. – LOPCD 504; ALBUM – LOPL 504 & CASSETTE – LOPC 504

PRT DISTRIBUTION

Hot & Heavy

In addition to their London show at the Marquee on May 29, Sacred Reich will be making a personal appearance at Shades Records at 3 p.m. Although the day is a Bank Holiday, (and the 'on sale' date of this issue of MH) Shades will be opening the shop especially for the event.

HM COME BACK

FM Revolver Records are planning to relaunch their Heavy Metal Records label in August of this year, because they feel that the label has not been exploited to its full potential. The first releases on the revamped label will be two new albums, 'Sultan's Ransom' from Cloven Hoof and The Handsome Beasts' 'The Beast Within'.

FM Revolver are also planning to build a studio beside their office and provided planning permission is granted, they hope to have it ready to open in August or September.

NEAT GOODIES

Neat Records are organising an 'open' competition *(no purchase required)* to celebrate their first ten years in the metal market. The first prize in the competition, which is open to over 16s only, will be an expenses paid visit to a heavy metal recording studio in Neat's Studio and the second and third prizes will be collector's packs of Neat goodies, including memorabilia, white labels and specials. Everyone who writes to Neat Records, 71 High Street East, Wallsend, Tyne & Wear, NE28 7RJ, enclosing an s.a.e. will receive details of the competition and entry into the free draw.

VENGEANCE

Dutch band Vengeance will be playing at London's Marquee on Monday, June 19, supported by Fox. It will be the band's first appearance in the U.K. They have an album on CBS called 'Arabia'.

Vom, ex-Doctor and the Medics drummer, has now joined Last of the Teenage Idols.

pic: Tony Mottram

ALICE TAKES OUT THE TRASH

Alice Cooper's new record, entitled 'Trash', will be released by Epic Records on July 3. Most of the album was written in the second half of last year by Cooper and Desmond Child *(who also produced the record)*, but other co-writers included Jon Bon Jovi, Richie Sambora and Joan Jett. There are also guest appearances on the album from, amongst others, Kip Winger, Kane Roberts, Jon Bon Jovi, Richie Sambora, Steve Tyler, Joe Perry, Joey Kramer, Tom Hamilton, Steve Lukather and *"hot new guitarist"* Guy Mann-Dude.

Alice will probably embark on a world tour later in the year to support the album release, but will have to put a new group together before he tours as many of his former backing musicians are now committed to other bands, such as Winger and House of Lords.

In the interim, Alice will be a presenter at the International Rock Awards, which will be held in New York City on May 31.

LION HUNT Atlantic Records will be releasing the new White Lion album on June 9. Entitled 'Big Game', it will include the following titles: Going Home Tonight, A Dirty Woman, Little Fighter, Broken Home, Baby Be Mine, Living On The Edge, Let's Get Crazy, Don't Say It's Over, If My Mind Is Evil, Cry For Freedom and Radar Love *(a cover of the Golden Earring classic)*. The band plan to tour the States to support the album release, but hope to be able to fit in some European dates in the autumn.

VAN HALEN: NO HAGAR SPLIT

Van Halen's management company strenuously deny that Sammy Hagar is leaving the band, and state that *"no personnel changes in band members or management are planned"*. The band are currently taking a breather after last year's stadium tours and are beginning to write songs for their next album.

Sammy Hagar, who recently designed an all-terrain mountain bike which is known as the 'Red Rocker', was organising a Celebrity Bike Ride in aid of a Northern California high school's arts and sports programme with the co-operation of the other members of the band and many sports and musical personalities, until the local police cancelled the event because they were concerned about crowd control. To compensate, each member of Van Halen has donated one 'Red Rocker' bike to the school for a fund-raising raffle.

Pic: Mark Weiss

Music For Nations are issuing a double compilation album by various artists entitled 'Speed Kills...But Who's Dying' on May 30. The track listing is as follows: Side 1 - 'Parasite' / Exodus, 'Deny Reality' / Re-animator, 'Cemetery' / Apocalypse, 'Bloodshower' / Blind Illusion. Side 2 - 'Life In Forms' / Acid Reign, 'Open Casket' / Death, 'No Resurrection' / Holy Terror, 'For All Those Who Died' / Bathory. Side 3 - 'Wired' / Nuclear Assault, 'Execution Of Mankind' / Agony, 'Mirror Of The Past' / Hexx, 'Overdose' / Exodus. Side 4 - 'Chalice Of Blood' / Forbidden, 'Storm In My Mind' / Possessed, 'The Death Of Innocence' / Dark Angel, 'Suspended Sentence' / Acid Reign.

On the same date, Music For Nations are also issuing repackaged albums by two of their artists; Megadeth's 'Killing Is My Business' will be reissued as a direct metal pressing and Joe Satriani's 'Surfing With The Alien' will be produced as a picture disc.

News

THE METAL HAMMER NEWSLINE

Kings X have now been confirmed as the opening act on the Anthrax U.K. tour and Atlantic Records will release a new album, entitled 'Gretchen Goes To Nebraska', to coincide with the U.K. dates. The complete list of titles on the album is as follows: Summerland, Out Of The Silent Planet, Mission, The Message, Over My Head, Fall On Me, The Difference, Everybody Knows, Don't Believe It, I'll Never Be The Same, The Burning Down, Pleiades. As well as the shows with Anthrax, Kings X will be headlining their own show at the London Marquee on June 26.

pic: Alex Solca

KINGS X FOR MARQUEE

MTV TO FILM SABBAT/MH ASTORIA GIG!

Since our last issue went to press, the Sabbat U.K. tour dates have been rearranged, so apologies to those of you who may have been confused by our previous announcement. However, you will find the correct dates in the 'On Tour' page of this issue.

'Metal Hammer' and MTV will be working in conjunction with Metropolis to co-promote the penultimate date on the U.K. leg of Sabbat's tour, at the London Astoria on June 9. The gig will be filmed by MTV for future broadcast as part of a Thrash Special on the 'Metal Hammer' show.

Support on all dates will be Acid Reign, plus a third act to be announced.

NEIL MURRAY JOINS BLACK SABBATH

Ending weeks of speculation, Vow Wow bass player Neil Murray has left his Japanese colleagues to join the new Black Sabbath line-up. After *''two happy and productive years with Vow Wow''*, Murray says, *''The offer to join Black Sabbath was one I just couldn't refuse. Sabbath are an important part of the history of heavy rock and the chance to work with two great musicians like Tony Iommi and Cozy Powell is an opportunity not to be missed.''*

Speaking from the Birmingham studio where the band were rehearsing, Tony Iommi commented, *''I've admired Neil as a bass player for years and it's really good to be working with him. We've now got a thundering rhythm section and I feel he's the perfect choice for Black Sabbath.''*

Cozy Powell added, *''It's great to be back working with Neil again. Now the team is really complete; as soon as Neil walked in the room and started playing, it really sounded like a band. Now we're ready to go for it!''*

Pic: Ray Palmer

Sabbath embark on some U.S. dates at the end of May and will tour Europe in July and August, reaching the U.K. in September.

Before his final departure, Neil intended to fulfill his commitment to Vow Wow by playing some shows with them in Germany, supporting Warlock and by recording two as yet unnamed tracks with the band, to be produced by Nick Griffiths *(Saxon, Roger Waters)*. After recording, Vow Wow will return to Japan to look for a new bass player.

MetalWorks release Anihilated's second album on June 5. Entitled 'The Ultimate Desecration', the record was produced by the band and recorded in Ipswich. The tracks included on the album are: Desolation, Into The Flames, Skinned Alive, Lost Souls, Lethal Dose, No Rest For The Wicked, Internal Darkness, Legacy Of Hate, Enter The Realm, Exeunt. The band are currently setting up dates to coincide with the release.

On July 3, MetalWorks will release an album from Hunters Club, which was recorded live at the London Hippodrome on May 10.

LEMMY STITCHED UP

Motörhead were forced to cancel their appearance at the 'Metal Hammer' Festival in Dortmund after Lemmy was injured by a sharp object thrown by a member of the audience at the band's second night in Ljubljana, Yugoslavia, leaving him with a cut on his hand that required seven stitches. Although the band travelled to Germany in order to fulfill their commitment, his hand became so badly swollen that, on medical advice, he flew back to the U.K. where he was admitted to hospital for a few days.

Lemmy writes a scathing indictment of the people who are endangering the future of all rock music by their behaviour at concerts in this issue's Editorial (see page 4) and Jutta of Zed Yago comments on fans who spat at her during their show in Belfast (see page 20).

Roadrunner Records are releasing Sacred Reich's debut album 'Ignorance' on compact disc format in May 30, to coincide with the band's U.K. shows.

HAWKWIND

We understand Huw Lloyd Langton, lead guitarist with Hawkwind for 13 years has left the band following an internal dispute.

Hot & Heavy News

FAULTY POWERS

The Godfathers' last show on their recent tour of Spain proved to be a riot, in more ways than one! The band took the stage at the open air venue in Loja at 2.30 a.m. *(no uncommon occurrence in Spain, apparently)*, only to have the PA break down on the second number. As time passed, the Godfathers' crew sensed that the Spanish personnel were not able to fix the fault and started to surreptitiously remove equipment from the stage in anticipation of trouble from the crowd. When it became apparent that the gig would not continue, guitarist Kris Dollimore kicked over a mic stand in frustration and the restive crowd took it as a signal to riot! The Guardia Seville were called in to quell the trouble and escort the band back to their hotel, but the musicians escaped unscathed and thanks to the crew's prompt action, their equipment suffered very little damage.

HORSE SAY NAY

Horse London will be releasing their debut, six track mini-album, entitled 'Diesel Power', on June 15. The band have been approached by several major record companies, but do not want to commit themselves to a long-term deal at this time and will therefore be putting the album out on their own independent label. The record was recorded at Basement Studios in London, produced by Guy Bidmead *(Motörhead, Kreator)* and will be pressed and distributed by Noise International. The titles included on the album are as follows: Screwed, Blued and Tattooed, Under The Gun, Wheels In Motion, Big City Blues, She Don't Care, Good Day To Die. The band are currently planning a full U.K. tour to support its release.

THE WRATH TO COME

Further to our recent story on the Wrathchild dispute, the English Wrathchild have asked us to clarify that they retain the rights to the band name and will be known as Wrathchild U.K. in America, while the American Wrathchild will be changing their name to Wrathchild America for worldwide use.

A 'Maidens of Metal' tour is being planned in the States. Nothing has been confirmed as yet, but negotiations are underway to launch an all female rock tour of the States in the summer. So far, names under discussion are believed to be Girlschool, Precious Metal and Chastain vocalist Leather, who is considering putting her own all girl band together in order to play the shows.(Stand by for a full Mark Day Investigation)

pic.: Chris Walters

POISON TOUCH BASE

With the American baseball season just starting, a promoter has had the bright idea of staging a two day 'World Series of Rock' show in Wisconsin. Headliners Poison will play to up to 80,000 fans and the opening acts will be White Lion, Tesla, Winger and the BulletBoys. Poison's last album, 'Open Up And Say... Ahh!', has now sold more than five million copies and their latest single 'Your Mama Don't Dance' is a Top 10 hit in the States. Poison's guitarist C. C. DeVille commented, *"Basically, our music is soundtrack of life music. I call it Convertible Rock. I hope that ten years from now, if you hear one of our songs, you'll know who you were dating and what car you were driving in - or hanging out in the back seat of!"*

Pic: Intercord

BON JOVI'S ROXY RAVE

All the publicity surrounding Jon Bon Jovi's recent wedding partly obscured the fact that Bon Jovi played a charity club date in the middle of their very successful, West Coast arena tour. After performing in front of a packed house at the Forum in Los Angeles, rubber must have been burnt to get the band onstage for 12.30 a.m. at the Roxy the same night. Once there, Jon Bon showed where his roots lay by playing some Sixties' covers and a couple of acoustic numbers and Richie Sambora showcased some tasty licks for the faithful who were willing to queue for tickets and shell out $25.00 for charity.

pic: don Conrad

MISERY AND WOE DEPT:

Suicidal Tendencies will be supporting Anthrax on their European dates outside the U.K. and will be playing their own headline shows over here in June. *(See 'On Tour' page for details.)* The band will be playing songs from their forthcoming album, which will be released by Epic Records on June 12 to coincide with the dates.

The specially priced album will be double A sided, each having a different title; the A side will be called 'Control By Hatred' and the double A side 'Feel Like Shit...Deja Vu'. Each side of the record sleeve will accordingly look like a front cover. The album is approximately 39 minutes in length, and is comprised of nine songs, including a new version of the title track of their previous album, 'How Will I Laugh Tomorrow When I Can't Even Smile Today'. This album release will be the first since Suicidal Tendencies shifted labels from Virgin to Epic in the U.K., so stand by for a reissue of back catalogue.

AFORE YE GO

Scottish thrashers Drunken State, who should have appeared on the Scottish leg of Onslaught's U.K. tour by the time this issue hits the news stands, hope to be recording their debut album some time in the summer at Blue Strike Studios, where the band recorded their 'Bags Not Carry The Coffin' E.P. *(which is now sold out)* and Acid Reign recorded 'Moshkinstein' and 'The Fear'. They'll be recording ten tracks, with eight being used for the album with two being held over for B-sides of a future single.

Band manager Robert Fields is currently in the process of organising an outdoor summer rock festival in Glasgow, which will of course feature Drunken State amongst others, but no further details can be given at the moment.

David Wayne, who supplied the vocals for the first two Metal Church albums, has put a new band together. Having recruited former Heretic members Brian Korban *(guitar)*, Dennis O'Hara *(bass)*, Stuart Fuji *(guitar)*, together with Steve Vogel *(drums)*, the new project is called Reverend, which is David's nickname.

METAL HAMMER'S BEST OF BRITISH STEEL

SABBAT — THE CLERICAL CONSPIRACY
SACRILEGE — SPIRIT CRY
ACID REIGN — GODDESS
DOGS D'AMOUR — TALES OF DESTRUCTION
TRIXX — LOW LIFE
AFTER HOURS — LOVE ATTACK
TORINO — NIGHTS ON FIRE
MANTAS — I'M ON FIRE
LAST OF THE TEENAGE IDOLS — LOOKING FOR A LADY
DEATHWISH — PRAY TO THE LORD
LIXX — ONE WAY RIDE
VIRUS — TESTIFY TO ME
TIGERTAILZ — LIVIN' WITHOUT YOU
REANIMATOR — DENY REALITY
DEATH THRASH — QUEEN OF THE NIGHT
WRATHCHILD — NUCLEAR ROCKET
TATTOOED LOVE BOYS — READ MY LIPS
THE GRIP
MIDNIGHT BLUE — SURRENDER
SOHO ROSES — SO ALONE
LAWNMOWER DETH — SEVENTH CHURCH OF THE APOCALYPTIC LAWNMOWER
LISA DOMINIQUE — JEALOUS HEART

The great British Steel double album

produced by Metal Hammer in conjunction with FM Revolver Records is about to burst upon the scene. This is the companion album to our fascinating series on the best of British rock groups and back ground stories about the scene. Now you can hear the bands we have been raving about!
Here are full details of the record and how to get it.

PRICES/other details
DOUBLE ALBUM / CASSETTE OR CD
ALBUM RELEASE DATE — 16th MAY 1989

UK	EUROPE
DOUBLE ALBUM OR CASSETTE—£ 7.00	DOUBLE ALBUM OR CASSETTE—£ 8.00
CD —£13.00	CD —£14.00
CHEQUES OR POSTAL ORDERS MADE PAYABLE TO FM REVOVER RECORDS LTD. NO CASH!	INTERNATIONAL MONEY ORDERS ONLY, NO CASH!

VOUCHERS
IF YOU HAVE BEEN COLLECTING THE 50p VOUCHERS THESE ARE ONLY REDEEMABLE VIA MAIL ORDER. YOU CAN GET UP TO £2.00 OFF APPLYING BY MAIL ORDER TO **DEPT. MH, 28 TALBOT ROAD, LONDON W2**

MANOWAR

METAL KINGS RULE!

Joey DeMaio In Retrospective Mood

When it comes to passionate debate and savagely differing views, then Manowar are never far from controversy. The band with the bulging biceps and hairy chests have forged their own distinctive image which never ceases to either amuse or amaze.

Perhaps its not surprising that opinions about the merits of Manowar are most sharply divided among the girls. They either seem ready to pour ridicule upon their He Man poses or swoon at their feet.

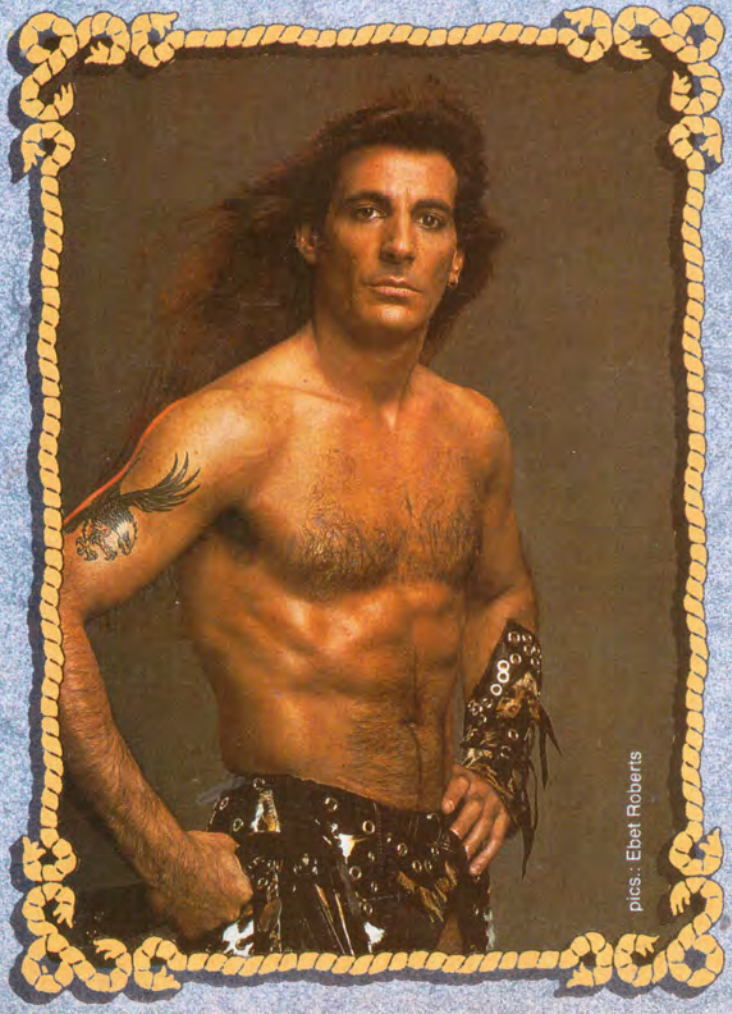
One thing beyond argument is the musical power and skill of the outfit dubbed 'True metal warriors' or 'The Last Great Metal Band.'

Their last album 'The Metal Kings' (Atlantic) was a remarkable piece of work, the phenomenal playing standard typified by mainman Joey DeMaio's bass solo 'The Sting of The Bumble Bee'. This was played at a speed of 208 beats per minute on the metronome which shows what that muscle power is used for - among other activities no doubt.

The band, with singer Eric Adams, guitarist David Shankle and drummer Scott Columbus have just completed a major European tour which took them from Oslo to Paris but alas didn't include the U.K. - this time.

Says Joey: *"We still haven't ruled out the possibility of us coming to the U.K. later this year, in the Fall maybe. We couldn't play there this time mainly because of the lack of suitable venues of the right size."*

JOEY DEMAIO



pics.: Ebet Roberts

BUMBLE BEE

Earlier I talked to Joey about the rise of Manowar and the way the band has developed since they released their first album 'Battle Hymns' back in '82. He explained that they were *"really vibed up one hundred per cent"* about doing their world tour which began way back in the snows of winter. He was also delighted about the digital recording which gave 'The Metal Kings' such a cutting edge.

"I'll tell you something. You know me, I'm known for having a big mouth, sometimes in defence of Manowar and sometimes in offence. But I have to say I was really happy with that album and the digital recording medium is pretty cool. I'm glad you liked 'Bumble Bee'. When I started out with Manowar I had a pretty good rapport with a lot of writers who took to the band immediately for all the wild reasons that make a band. Now we have got to the point, particularly in England, where it is fashionable to be anti-Manowar to a certain degree. Ya know what I mean? It's interesting to go through that phase in our career. Ian Gillan told me it was gonna happen. It's a thing with the English press where they love to find a band out of nowhere, build it up and then be the first to tear it down."

But Manowar have a long and distinguished career now and deserve respect. Joey cast his mind back to their early days.

MANOWAR

"I guess officially Manowar was born the day Ross The Boss and I met in Newcastle, England in 1980. (Ross left after the completion of the last album) That's where the line from 'Manowar' comes from...'We met on English ground.' That was really the beginning of the band. I was working with Black Sabbath at the time. I was working with Geezer Butler who was using some of my bass equipment which was custom made. Ronnie Dio asked me along to help Geezer out, and later on I helped do pyrotechnics. I was helping out road managing - whatever needed to be done, I helped out. I have a background in pyrotechnics. I also grew up in the same area as Ronnie so he called me in for a couple of those reasons. Once I had sorted out the bass guitar gear for Geezer, Ronnie wanted me to put the pyro together."

Did Joey have a clear concept of what he wanted from Manowar?

"Yeah, we really wanted to form a band that would write songs that were powerful and memorable, right from the start. We have always appreciated the heavy metal audience's camaraderie. There is nothing so gratifying as seeing the whole place head banging, and chanting with their fists in the air, the lyrics to a song. There is something unique and exciting about a heavy metal audience. It's magical and that's what inspired Ross and myself to go for this genre of music.

LOIN CLOTHS

But whence came their distinctive loincloth look?

"The image was born out of the fact we were just totally bored with the way everybody looked and perceived themselves as musicians. We had this aggressive attitude and decided 'Really, we ARE warriors!' People misconstrued it and said: 'Oh, they're Vikings.' That's because we had a couple of songs that had references to Vikings. But it was never a Viking image. It was always the wild warrior within us, a spirit that permeated the band."

They were lucky they had the bodies to match! Most rock musicians are spotty, weedy and concave in structure. Joey laughed.

"Well, that didn't come over night. That's another aspect of the band. We wanted to look different, so we would stand out and people would say 'Hey, look at this.' Even if some people thought we looked ridiculous, we had to take that chance, and be able to convince them with the music. Manowar IS a musicians band. But people don't look at something, unless it catches their eye. At that time in the early Eighties the rock scene was boring, and particularly Hard Rock. It was being played but a lot of people believed it had gone out of fashion, and in America it pretty much had. The whole country was ruled by Disco. So that's why it was so great for me to come over to England in 1980 and see the English audience. It blew me away because it was the first real heavy metal audience I had seen. American audiences were so weak back then, compared to their U.K.

Then I went to Europe with Black Sabbath and I was able to see how Germany did it, and I thought, 'Man it's really alive here! This is the place. I always dreamed of playing Hammersmith Odeon in London, and it was a dream that came true."

Most bands have a tough time when they start. Did Manowar have a rough time with finding money and rehearsal rooms etc.?

"Actually no, it was just the opposite. We put the band together and did a demo tape which got us the interest of EMI who financed a proper demo tape and from the tape we immediately got a deal. But from then...hard times followed! We did everything in reverse. Most bands start with nothing and build their way up. We started with nothing, got everything and lost it all and started to go back up. You must remember the band was dropped from EMI after signing a very large record deal. We

MANOWAR

got thrown off the Ted Nugent tour of 1982 and then we had to clean house totally and get new management. So we went from nothing to everything to back to nothing again! That sort of set the tone for 'Into Glory Ride'''

ANGRY

This was their second album released in 1983 with a recording contract literally signed in blood. The music was fast and angry and included the cut 'Hatred' aimed at those who earned money from what Manowar called 'false metal.' So how much money did Manowar have?

''We had plenty of money when we went on the road with Ted Nugent, and then after being dropped, we had nothing. So we had to sell guitars and do whatever we had to do. The trouble was EMI didn't understand heavy metal at that time. They couldn't get radio play - obviously. They just didn't have any experience of this style of music. They didn't want to be involved with it. Heavy Metal is a strange animal. It breeds curiosity - and fear.

SCOTT COLUMBUS

DAVE SHANKLE

Particularly when the ingredient of greatness is thrown in. Something big, powerful and strong always initially breeds fear.''

Was that the normal reaction to Manowar from people seeing their image for the first time? I must admit when I first saw them I thought of them as the sort of people happiest living in huts made of wattle and daub, butchering their own meat and hunting with spears.

''Yeah I think a lot of people mistake our image and do so purposely. Human nature makes us tend to shy away from things that look different. With something as unique as Manowar it does tend to put people off. They'll say 'Ugh, that's not for me.' without giving it a fair chance. But some people will give it a listen and we all want someone to test the water for us.

But now heavy metal has boomed in the last few years and its a good feeling for us to have been around at the start of it. We coined the saying 'Death to false metal!' That's when the scene was filled with bands like Foreigner, Loverboy, that type of stuff.''

So Manowar went out on a limb with their music and image?

''Yeah we really did. I like to think we were way ahead of our time. I can't say things got better, because they are what they were in terms of the band's attitude. We have been on a steady growth. The best thing that could have happened is that we were dropped from EMI, and that the management turned out to be terrible. We had all the wrong things, and the

ERIC ADAMS

MANOWAR

pics.: Ebet Roberts

best thing that could happen was that we lost it all and had to start from scratch again. That experience helped us out as people, to respect other people and what they are, and what they do.
We're appreciative of what we have and we are at the point where the band is starting to happen BIG now. The bad experiences prepared us for success. When you have success too fast you become inconsiderate of other people, you become jaded and develop a bit of an attitude.''

Like ninety per cent of most rock musicians over the past twenty years?

''Well you can forget you are a human being and that's the worst thing that can happen to anybody. We've all seen that happen, to our friends and surely to our enemies. It's disconcerting. But our band has a reputation for being decent, civil people. Whatever you think of our image I always like to feel that we treat everybody as well as we possibly can and we are considerate... of fans... everybody.''

FIRED UP

What was Manowar's first gig like. Did Joey remember?

''I certainly do. It was in Florida. You have to remember Manowar did the demo tape and then we went straight in and did the record. We never played a live gig together, so we were dying to play live. We set up a few dates in Florida before going out with Ted Nugent. We played a place called Summers On The Beach in Fort Lauderdale. It was a pop-rock type place. We had brand new equipment and we fired up and it was unbelievable. The manager said: 'Well there aren't many people here but they are all girls.' That was nothing to complain about. Anyway we shook the place. We were unbelievably LOUD. Afterwards the manager came up and I said 'Well, what do you think?' He was really pissed off and said: 'I'll tell you what I think? You are the greatest thing I've ever seen, but you'll never ever play here again. It was too damn loud! You almost broke all the windows.' He complained to the record company and that's what really started our reputation. That was in June of 1982.''

Life on the road has always been pretty tough with Manowar, in more ways than one. On a night Joey would probably prefer to forget he took a dive into a hotel swimming pool with some girls, thinking he was going in at the deep end. Instead he was diving head first into the shallow end and severely smashed up his face. ''That's an exclusive party story that I've never told anyone,'' said Joey. ''You should come on the road with us, and we can give you some first hand experience.''

I wasn't too keen on this idea, as my idea of a riotous night out nowadays is a quiet glass of alcohol free ale and a plate of microwaved beans in the local pub.

Wrecking swimming pools with my forehead is something I've been trying to give up. Joey gave a deep chuckle.

''Well there's a lot more I could tell you about the story of Manowar. It's quite a saga. Think about it. Six record companies in four years! We had EMI, Music For Nations, Megaforce, a label in Japan, Virgin, and Atlantic. Actually I can't slag Virgin. They were good people. It was 10 Records. They had these special kind of wallets, the ones you can't open? And of course they folded and we're still around. We are very proud of that.''

Manowar have stayed true to pure metal while all other bands have dabbled in everything from glam to thrash. And nobody can accuse them of selling out or cultivating their image just for quick money, because it has taken them many years of hard work and much soul searching to find themselves the right level of acceptance. Through such albums as 'Hail To England,' 'Sign Of The Hammer' and 'Fighting The World', Manowar have won a huge world-wide following and kept up their reputation for supreme musicianship and energy. Apart from that it would be harder to find a more courteous and friendly guy than Joey DeMaio. So don't let those loin cloths fool you!

CHRIS WELCH

pics: H.Kuehn

THE DAY THE RAINS COMES DOWN
KANSAS

Somewhere in the American mid west there's a small town, a typical and inconspicuous little town, miles away from anywhere and so unimportant that very few people have heard of it. The town is called Neosho Falls, and despite being so small it's pretty unusual. A ghost town, it was dramatically abandoned by all the inhabitants, who became victims of a fate that strikes, without mercy, and cares nothing about a few thousand unimportant souls. One day a small group of people went to Neosho Falls to find whether there was any truth behind the strange legends surrounding the town.

Steve Walsh, singer, composer and keyboarder with Kansas has some fascinating tales to tell about this spooky townscape.

"As soon as we reached the town we had the feeling we were entering a different world. Everything had been preserved, the buildings, the streets, even the shops had been locked and bolted by their owners before they had left the town. There were goods on the shelves of the shops with their original price tags still attached. Everything appeared to be completely normal, except for the fact that the goods were about forty years old, and of course, so were the prices. Apart from us, the only inhabitant of Neosho Falls was the wind. The place was dominated by a really strange atmosphere, and we felt as though we had been propelled onto a different planet, or directly into a past where there were no people..."

Neosho Falls is only a memory, a stone monument to an abrupt ending of human dreams and hopes..

NEOSHO FALLS 1951: THE FLOOD WAVE CAME WITHOUT ANY WARNING. IN JUST A FEW MINUTES IT SWEPT AWAY ALL DREAMS HOPES AND PLANS... FOR EVER

In the beginning there was the idea for a story. A legend from he Old West, revived in the 1980s:

"There's this little farming town that really suffered because of the drought. One day a stranger arrived and made a whole load of promises. He claimed to be a rainmaker, promising that he could make it pour. He just needed a large sum of money and their valuables. They hung onto this last strand of hope, although the guy was obviously just a con-man, already planning a fast escape. 'Look here people', he told the farmers 'I'm going to do a rain dance now. Maybe I'll have to repeat it twice or three times, but by then it'll definitely start raining. Trust me!"

So he starts his rain dance... and for the first time ever, fate takes him by his word. All of a sudden great masses of cloud come up and it started to rain. The rain turned into an enormous flood, threatening to drown both people and animals. The wild water swept everything away, including the rainmaker and the village, leaving no stone unturned, and turning a thriving community into a forgotten ruin..."

This whole story begins with the rain maker, and the vague memory of a film seen years ago that finally gave the inspiration for this new version to be pressed

KANSAS

on black vinyl, a collection of small stories about the past, the present and unfulfilled future of an unknown town with no name...

GENIUS

This whole 'version' hadn't originally been planned like that, but story teller Steve Walsh, was incredibly keen to tell the story.

His band Kansas, were one of the big bands to emerge from the States during the Seventies. They disappeared from public sight sometime during the early Eighties, only recently reappearing with the release of their album 'Power' in 1986. They haven't yet been able to achieve the same success of their early days, especially as their latest release 'In The Spirit Of Things', despite verging on genius, was never properly promoted by his record company.

"'Rainmaker' was the first song I wrote for the album, and that was long before I got to see the ghost town. Bob Ezrin listened to the story and reckoned 'Oh wow, that's a brilliant story - you should carry on with that idea and write some more songs about the ghost town..."

Bob Ezrin was the new Kansas producer, a man who had already made quite a name for himself with his work with Pink Floyd ('The Wall' and 'Momentary Lapse Of Reason'). Bob Ezrin had chosen Kansas as his next pet project.

"One evening I was standing in the local rock club watching a band playing there, when I was suddenly called to the telephone. I hadn't told anyone where I would be that evening, so I was pretty surprised that someone was so desperate to reach me. It was Phil our drummer. 'You'll never believe who wants to produce us' he burst out down the phone. 'You're right', I answered. 'I haven't got a clue who you're on about'.

'Well, Bob Ezrin...'

I nearly had a heart attack and needed quite a long time to recover from this news.

Someone who had produced such an amazing album like 'The Wall', belonged to the heroes of his profession as far as I'm concerned. I would have done anything to be given the chance to work with someone like Bob Ezrin. And now the guy just came to us on his own accord and desperately wanted top produce us! I was over the moon, and took his offer as an enormous compliment for us..."

So the song 'Rainmaker' slowly developed, although originally not planned, into the concept album 'In The Spirit Of Things. The album turned into a real masterpiece, last but not least because of the creative tension between the band and the producer. If such capable and perfectionist musicians meet a producer who can easily be described as verging on genius, it must be impossible to avoid such tension.

"I really like the sound on the album. Okay, so these days I keep noticing small things that could have been improved slightly, but that always happens when you finally complete something, regardless of whether its a book a film or anything. You're always realise things like that too late, but at the time of recording everything went really well.

Bob is very musical, he's also very emotional and he's full of energy. This man burns like a bush fire, but he always knows exactly what he's doing and why. At the same time he doesn't do that much engineering, he's got other people to do that for him. He mainly thinks about structures and arrangements. He always keeps his eye on everything every minute of the day, and doesn't get involved in unimportant little detail work. His work involves the music in itself and the musicians. He managed to get things out of me that I wouldn't have thought possible. And that's precisely what make Bob so unique, he manages to bring the best out of every single musician. That's his art."

TORTURE

We sometimes had really big arguments because of his high demands, but even these couldn't upset the otherwise really good atmosphere in the studio. Especially as we later always realised that Bob was right, that he had the right idea and he saw more in us and in the songs that we had ever imagined. It sometimes hurt, and it sometimes verged on torture what went on in the studio. At the same time I think that's the only way you can create a really high quality and satisfying piece of music."

Kansas certainly aren't in it for the money. It's difficult making money these days with this kind of progressive rock, especially as sex seems to sell records a lot better than long conceptual stories. Steve Walsh is really aware of this too but that's the way he wants things to be - after all he's already experienced the buzz of commercial success with all its pros and cons, so why run after fame and fortune and try to catch up with bygone days? After all there are more important reasons for playing music like artistic integrity: playing what you want to play and playing to the best standard possible.

"It's pretty obvious that we're not just after a fast buck because then we wouldn't have made this album, but one that was commercially more adjusted to the market trends at the moment, like other rock bands do too.

Obviously, if we also manage to earn a bit of money as with the release of this album I'll be the last one to complain, I could do with some extra money the same as everyone else, but that doesn't mean to say that I'm running after a fast buck. If we become successful, then only because we've stayed faithful to our style and the demands we have on ourselves, not because we've got our eyes permanently geared towards market forces.

I'm very aware that we're not as hip as we were ten years ago, but that doesn't mean that we've given up on ourselves or anything like that. We want to play music, our music, and that's exactly what we'll do as long as we still have ideas, and as long as we have the ability to fantasise and be creative."

'In The Spirit Of Things' proves that that the band have, if anything, increased their ability to fantasise and be creative. The boys are still an impressive live band, something you might have read in our Kansas live review in the last issue of MH.

So the only question left to answer is why Kansas always treated Europe in the way they do and only bothered to come over for short stays. The answer recieved is clear but diplomatic at the same time: *"We would have really liked to come to Europe more frequently, especially as Europeans are so often deeper and and more open than the Americans. I don't really understand myself why we haven't come over more frequently. Let me put it like this: There are time when you work with particular people in whom*

you have complete trust, and you truly believe they'll make the best decisions for you. Then there are the times when you slowly begin to understand and realise that maybe you trusted these people just a little too much... and that's exactly what happened with us. We just didn't think enough for ourselves, and we didn't insist on doing what we thought was right or wrong, we just believed the vague promises that were made..."

That sounds like a typical rock 'n' roll story, and it's also a situation only very few bands manage to avoid finding themselves in a some point in their careers.

Edgar Klüsener

Intense Innovation From Texas To California

Crossover was a sublime merging of hardcore to metal and vice versa. And who was the first hardcore band to go AWOL with a back pack full of social concern but using a shiny metal steed to get their message from A to B? DRI! Crossover today is firmly established and no longer just a simple question of hardcore punk bands adopting metal riffs or metal bands cornering attitudes and tempos from hardcore. It has grown into a weird and often unwieldy monster incorporating many different variant strains, which are all quite loosely and naturally locked into the crossover terminology.

It's been a while since DRI's last offering, 88's powerful 'Four Of A Kind' and so I contacted lead singer Kurt Brecht in California (where else) to find out his shoe size, where he shops locally and why the band has finally succumbed to the perennial hardcore / thrash menace, personnel changes. I'm all for stability be it in bands or planes flying at thirty thousand feet, and DRI over a four album career are one of the few bands not to have been plagued by a high turnover of staff. So, why has long time bass player Josh Pappe finally flown the Rotten nest?

Kurt: *"Josh simply wasn't working out. There were personal problems and I know that sounds like the old cliche that every band trots out when someone leaves but it's simply the way it happened. DRI was not a stable band with Josh, it might have looked that way from the outside but within the band it was never the case. Josh had been wanting out for a very long time and had in fact left DRI on several occasions in the past, always returning or being taken back.*

I tell you it's more stable now with a relatively new bass player learning the ropes then it ever was with Josh. We got John, (John Menor) through Death Angel's bass player who knew we were looking for someone and put us in touch with him. He's working out just fine, we have already done two mini tours of California and the crowd took to John really well. No problems."

Conception Corner

DRI instigated crossover with the 'Dealing With It' album in 85. People will argue the pedantic toss over that but it's my personal opinion. At the time they received severe flack from hardened core supporters for selling out and going commercial, (an impossible feat) but I wondered just how natural a progression to instigate it was. What were the main factors underlying the change that so many other bands would later copy?

Well first off the hardcore people we lost around 'Dealing With It' we lost for good. In fact thinking about it we lost a hell of a lot of fans when we went metal but we very quickly picked up a whole new set. I mean I never considered what the band did then as copping out. What we did was add variety to our music and it was a very natural thing to do, to go for that sound. A lot of it had to do with moving the band to California from Fort Worth, Texas, where absolutely nothing was happening. When we got out to California our hardcore influences were just blown away! Once we heard thrash bands like Slayer, Metallica and Exodus,- Jesus, we couldn't believe it! They opened our eyes to a whole new way of doing things, you know that intensity, that metallic edge. But it was always very much a reciprocal thing. I can still remember the drummer in Slayer coming over to us and asking how the hell we could play that fast and what techniques we used! They were really into the speed of our first album, and the rest is history! We slowed down, they got faster!"

As A Genre

Crossover has grown immeasurably since '85 and now we have bands like Government Issue, The Goo Goo Dolls, and SNFU attempting to take pop melodies and attach them to metallic intensity, and bands like Gang Green latching basic rock and roll influences to a punk overdrive.

"Actually Government Issue supported us a while back and I have no beef with bands who want to diversify in those sorts of directions, if that's what they want to do. I just happen to think that in a live setting it really shows up as being different. I mean it's not a thrash show any more, and that's very important to me. I love the thrash and moshing elements. I would never want to loose them. In a sense these bands are getting away from the whole point and short changing their fans by introducing the pop element, be it in melodies or whatever.

To be honest though I don't even think about crossover as such. We were labelled it and we were happy with that to the extent of naming one of our albums after it. But as a band we don't sit around and discuss the subject. Back in 85 we never saw ourselves as a leader or instigators of anything, but a lot of people started saying it and slowly I guess we came to believe it. You will always believe anything favourable of yourself if your told it often enough! Remember we were the first ones to play it really fast and we originally got into hardcore simply to expiate certain musical influences, to distance ourselves from bands like Van Halen, from mainstream rock.

Now I don't want to know about straight hardcore though. I don't go to hardcore shows, I don't like them and although there are hardcore bands in California I would guess that the scene is pretty weak out here at the moment."

I find Kurt's dismissal of hardcore and obvious love of thrash slightly incongruous when it is his barked vocal delivery and lyrical content that keeps the

Pic: Alec Solca

hardcore element in the band. There are basically two ways for HC to get its message across, either on a one to one basis or with a generalised analysis followed by large scale usually unworkable solutions. Either way it's all about contact and I believe Kurt wisely favours the former.

"Yes, that's what I always like to do with my stuff. You see I would hate to come over like a pompous speech maker, discussing this general problem and that, offering vague depersonalised solutions to large scale problems, because it would mean very little to the individual person listening to the record. What I give is my personal feeling about everyday events that effect everyone, because if the listener can relate to it then that empathy will help them enjoy the song as a whole. Ideally the music should always compliment that feeling."

Musically DRI have developed across the span of four albums but word wise I always wonder just how much of a commensurate progression hardcore lyricists can ever make. Theoretically they can only discuss subjects they believe in and can write honestly on and these subjects by their very nature are long term and slow to change. For me many underlying themes are ever present and just rehashed under various guises. The most prevalent is not even political, it's personal, it's loneliness.

I always try and change lyrically and discuss different subjects. There are always things that are dear to me or to the band that may not appear that important to outsiders. For example on the new album I have written something discussing life on the road in a tour bus. Yes I know it sounds cliched rock and roll fodder but it's something that has happened to the band and affected us. Getting a tour bus for the first time when we were visiting Europe last meant a hell of a lot. It was an example of our success, it meant that we were appreciated, that we were selling records. it might be naive but it's an honest reaction and in a way that's what I hope all my songs are.

As for the theme of loneliness I think your right. I used to write about that much more before I was married but it's always there. For example it can certainly be related to the touring thing. That can be an extremely sobering experience, you can be utterly alone with two thousand people screaming at you in a concert hall. Believe me!

And I hate that feeling of separateness which is why I go out of my way to personally sell all the T shirts at our shows. Then I'm out there among the people that count, once you get distanced you become a prisoner."

The new DRI album is at best in what could loosely be described as formative stages.

"Yeah, don't hold your breath! The lyrics are there and some of the music, because I know that Spike and John have been jamming away on some new stuff. But as a unit we haven't been working on it as yet. We'll probably start to book some studio time in the near future. Usually the way we write is Spike will take his musical ideas and mould them around a set of lyrics that fits best. And he'll have plenty to choose from because I'm always writing stuff and already have enough for two or three albums!"

Does such a high lyrical over spill transgress into other avenues? (Does he write anything else? - Ed)

"Books! I have one out already called 'Notes From The Nest' which describes how I was living in the early days between tours, the shit holes you had to exist in and the dedication it takes to last it out for the sake of the band's future. I also have a new book about to be released describing my travels in Mexico and later I'm hoping to start up a label for other singers to translate their thoughts into print!"

Unfortunately touring is not going to take these boys near Europe let alone England in the near future.

We have no plans to visit Europe or England until around Christmas. What we are doing next is a series of mini tours in Brazil and Mexico around August and September. New Zealand and Australia might get a look in as well."

JOHN DUKE

ARJEN LUCASSEN

The fourth Vengeance album 'Arabia' is pretty bloody brilliant, and these Dutchmen will probably get really rich and famous soon and buy themselves windmill-shaped mansions in exotic places. We asked Arjen, the guitarist and main composer, to give us his opinion on the individual (and sometimes exotic sounding) tracks:

ARABIA

"The title track off the album; very very heavy and played quite slowly. It includes some oriental sounding guitar and vocal parts. It's about a slave who goes to the desert and dreams of freedom. We'll be filming a video clip to 'Arabia' during the following weeks and release the track as a single."

BROADWAY -HOLLYWOOD- BEVERLY HILLS

"A straight rock track in the old tradition, that was written while we were in the studio. We originally wanted to record a commercial track, but CBS would have probably wanted to release it as a single, and that's the last thing we had in mind! The solo in the middle part consists of small out takes from 'Smoke On The Water', 'Whole Lotta Rosie', 'Ain't Talkin' 'bout Love', 'No More Mr. Nice Guy'and 'Stairway To Heaven' -- some of our all time faves. We also built in small parts from 'She's The Woman' and 'Rock 'N'Roll Shower', but they're meant to be a laugh. The lyrics on the song turned out pretty funny too!"

CASTLES IN THE AIR

"Probably the fastest and apart from 'Children Of The Streets' the heaviest track on the record. It starts with a spinet intro played by a guest musician. We originally wanted to lead into the song with accoustic guitars, but the spinet seemed more original. 'Castles In The Air'is one of my fave tracks off the LP, because the lyrics can be interpreted in different ways. It could be about an atom bomb, the end of the world or even something supernatural."

BEST GUNFIGHTER IN TOWN

"That track wasn't meant to be included on the album because it was already too long. But Tesla managed to incorporate about thirty minutes on each side of their record, so we thought, why not? 'Best Gunfighter' is a simple blues, but the atmosphere is really funny too, which is unusual because the blues are normally sad. It's about a gun hero who falls in love with a woman, and she has complete control over him. He's not allowed to shoot around any more, not allowed to go out etc... Leon plays a harmonica solo on it for the first time in his life, and I tested out a slide guitar.. We just wanted to experiment a little."

CHILDREN OF THE STREETS

"A really heavy song with a strong double bass. The text suits the music perfectly -- there's a real street feeling on it. 'Children Of The Streets' is about life on the streets and it's got a social message."

CRY OF THE SIREN

"A really heavy emotional song and my personal favourite. The story is about Odysseus according to the old Greek fable. My brother teaches Greek history and he recomended me a book that I had to really comb through for this text. The song isn't typical for Vengeance because it's kept in a serious vein. I'm particularly proud of the solo."

THAT'S THE WAY THE STORY GOES

'A song like the old Bad Company/Led Zeppelin tracks with a slight blues influence. The lyrics are quite simple and not very long. The track is mainly an instrumental, and lasting all of three minutes, it's the shortest on the LP. We'll play it live, because lots of things happen musically during these three minutes, and we like the rhythm."

WALLBANGER

"Once again a hard strong song, maybe reminiscent of old AC/DC. The idea came from Leon who wanted to write a song about a drink called 'Wallbanger'. I'm sure it'll come across well live."

IF LOVIN' YOU IS WRONG

"The ballad on the album. CBS wanted to bring it out as the first single, but we didn't really like the idea because a ballad isn't representative of the music we write. It will be released as the second single though, and I think the title has enough class to maybe even become a hit - although the guitars are still played quite heavy."

HOW ABOUT TONIGHT

"A real pretty song, and I play Banjo on it. I had the idea spontaneously; I hadn't touched an instrument like that in all my life, and the result is still pretty strange but it sounds funny - and that was the point. You can hear a double bass in the background and even a few jazzy parts. Our producer wanted the party mood to really come across as though it was happening. So we smashed up the whole studio -- that was the funniest part of production..."

Götz Kühnemund

U.S. METAL SHARDS

STATESIDE NEWS

* The last week of April marked Bon Jovi's invasion of Los Angeles. In addition to three sold out concerts in the Southern California area, both Bon Jovi and opening act Skid Row made moderately publicised club appearances. Skid Row did two dates in the L.A. area, one of which was broadcast live over radio station KNAC; while Bon Jovi did an acoustic set at the Roxy on 25th April, after their first gig at the L.A. Forum. The 45-minute set featured such bar room favourites as 'Walk Away Rene' and 'Living On A Prayer'. Touts, who got a jump on tickets after the show was announced, charged upwards of $ 100 for the precious ducats. And rumour again has it, that in the four days Jon had in between the concerts and the press conference, Jon and long time girlfriend, Dorothea quietly flew to Los Vegas and wed. This is the second time they have supposedly married.

Steven Tyler

* Skid Row will be leaving the Bon Jovi tour 15th June.

* King Diamond will no longer be wearing his ghoulish mask of makeup. Apparently the King recently received a court restraining order from Gene Simmons, who is suing Diamond because his makeup too closely resembles Gene's demon visage from Kiss' early days.

* Axl Rose is at odds with Geffen records. He has a lengthy opus titled 'November Rain' that he wants to put on the Guns N' Roses next recorded effort, but his record company believes the track is too long to be included on the LP in its entirety. Axl claims he will not begin recording until the dispute is settled.

* Steven Tyler showed up at Little Mountain Studios two days after Aerosmith was scheduled to begin work on their new opus, tentatively titled 'Pump'. Steven claims that during his disappearance he stopped off in San Francisco at the O'Farrell Street Theatre burlesque hall, seeking inspiration for a song he was composing titled 'Here's Looking Up Your Old Address'.

BREAKTHROUGHS

* Outpost Entertainment artists Dirty Blonde have found groups out of Dallas, Texas and Newark, N.J. performing under the same moniker. They would like to make in known publicly that they have trademarked the name Dirty Blonde throughout the world.

* Mr. Big's album is tentatively titled a Hat And A Cane, and will be released June 12th.

* E.Z.O. will release their second English LP, Fire Fire, produced by Stephan Galfas, on June 20th. Tracks include 'Love Junkie', 'Night Crawler', 'Fire Fire', 'Wild Talk', 'Burn Down The Night', ';Black Moon', 'Back To Zero', 'Cold Blooded', She's Ridin' The Rhythm', 'Streetwalker', and 'Million Miles Away'.

* Faith No More will release The Real Thing on 13th June.

U.S. NEWS

The album, produced by Matt Wallace & Faith No More includes the following tracks: 'From Out Of Nowhere', 'Epic', 'Falling To Pieces', 'Surprise! You're Dead!', 'Zombie Eaters', 'The Real Thing', 'Underwater Love', 'Morning After', 'Woodpecker From Marks'. The CD, cassette bonus tracks are 'Edge Of The World', and 'War Pigs'.

* MSG are recording at Track Studios in Los Angeles with Frank Filipetti, and planning an August release. The group roster is similar to that on the Perfect Timing LP. MSG currently consists of: Michael Schenker, Rocky Newton, Robin McAuley, Bodo Schopf and Steve Mann.

* Former Dokken bassist Jeff Pilson wants the world to know that his new group, Flesh and Blood have finished demoing, and will soon be soliciting a record deal. 'We want Flesh and Blood to take over the world with one smooth sweep', Jeff stated, furtively.

* The Royal Court Of China's song 'Love Long Gone' will be included on the soundtrack of the film Lost Angels.

TOURS

* Great White is calling their 1989-90 world tour the Shark Rattle & Roll tour.

GOSSIP

* Nikki Sixx's book of poetry and other good things will be called An Education In Rebellion.

* Prior to joining Skid Row, vocalist Sebastian Bach was the cross-dressing frontman for the Toronto, Canada band Kid Wikkid.

VIDEO NEWS

* Aerosmith's former managers, David Krebs and Steve Leber have released the Aerosmith video Texas Jam '78, a vintage Aerosmith performance from America's longest running rock festival. Tracks include 'Rats In The Cellar', 'Seasons Of Wither', 'Walkin' The Dog', 'Walk This Way', 'Lick And A Promise', 'Get The Lead Out', 'Draw The Line', and other Aerosmith classics. Additionally, Ted Nugent joins the Boston beasts onstage for a rendition of 'Milk Cow Blues'.

pics: Steve Granitz/Photofeatures

W. Axl Rose

pics.: George Chin

ZED YAGO FLY INTO A STORM OF SPIT

Hideous Ordeal For Top German Band

Zed Yago, the Flying Dutchman's Daughter sailed into a storm of spit when the band played their first dates away from Germany. It happened when the band opened up at the Ulster Hall in Belfast, at the start of their U.K. tour.

It wasn't the most pleasant way for any band to try and get their music across and it is to the great credit of Jutta Weinhold, their fabled lead singer, that she should took this vile indignity and sordid behaviour with dignity and incredible patience. There is no doubt she hated every minute of it and was extremely shocked, but she would say absolutely nothing that was critical of the Northern Irish 'fans.'

Instead she praised them for their enthusiasm and made excuses. At least it made a dramatic entrance to Britain for the Hamburg based band who have tried to introduce something new into rock music with their concept albums 'From Over Yonder'and 'Pilgrimage'. And it has to be said that the Irish fans were only trying to express their appreciation. But they must be taught there are better ways of doing it, or no bands will want to visit their shores, unless they are complete masochists.

Even the ordeal by phlegm (the full details of which made me want to throw up), did not damped the indefatigable Jutta's enthusiasm and she sounded both bright, breezy and sincere as she explained her musical mission and the great importance they attach to visiting the U.K. Their trip incidentally was due to be climaxed by two shows at London's Odeon Hammersmith on May 14 and 15

When I spoke to Jutta she was in Hull and very tired after her boat trip from Dublin to the U.K. "We were all very excited beause it was the first time we had been to England. The audiences have been great. Belfast was amazing - they were lovely - they were great," she insisted.

"Until one point. And then...do you know what they do? They were spitting!" Jutta almost most shouted her amazement."It was like a rain storm you know. After the first song they started and they never finished until we left the stage. It didn't mean they didn't like us. They did. But apparently this was a sign of ...sympathy. Trouble is I just can't make up my mind about this. I couldn't believe it or understand it. The first night at the hotel I couldn't sleep at all because it was buzzing around in my mind. Why did they do this? It's just TOO much. They spit right in your face y'know? You are singing and standing there with open mouth and you get it...right in there!"

Jutta howled in anguish and I rise a rising tide of sympathy. There was nothing to do but laugh. "But this is unbelievable. If I told people about this in Germany they wouldn't believe me."

Did she have ANY idea why they did it?

"I asked a lot of people and I couldn't get an answer. But I found out they did the same with W.A.S.P and Ozzy. If they like it, they spit at you! I talked to the little girls and boys outside afterwards, and they are just lovely, but I asked them why they did that."

No rational explanation emerged but it seems they had done the same thing to Metallica and with Testament and Megadeth.

Said Jutta: "Afterwards the stage was covered in slime and you couldn't walk anywhere. I think all this started with Punk Rock and the Sex Pistols. Our bus driver had been there before to Belfast and he warned me about it. I thought it was part of the English sense of humour. But when we came on stage it was like a rain storm. In Germany I like to talk to the fans and make speeches because we want to do something with the concept of Zed Yago, the lyrics and everything. So I was translating my German speeches into the English language. They liked it and understood what I wanted to say. That was a great feeling. And I was very nervous you know."

I bet. Poor old Jutta, who had never sang outside of Germany before (where incidentally people clap their hands to show their appreciation), was placing a lot of importance on the shows and the reaction they might garner. "I wanted to make it as good as I do it in Germany where we did a headlining tour just before we played the Metal Hammer Festival in Dortmund which was our 31st concert. We are still only just starting and building up our roots. After we played Belfast we did Dublin and that was very good, without as much spitting! In Belfast we spent hours in the showers."

How on earth did Jutta and her band manage to stay on stage during this deluge?

"Oh I felt terrible. It was just too much. I was so surprised that I just kept on doing the show. I was actually in quite a good mood, because I wanted to play there and the audience was after all reacting. They did like us and their eyes were shining. They gave me some power back. The spitting was horrible, and there was no chance to run away. I just had to go through with it."

Would she go back there?

"Oh sure! I just hope the guys who were spitting don't have any diseases. Maybe some guy like Gary Moore, who is very famous could tell his people to find something else to do than spit. Maybe he can talk to them. He is big and perhaps they will listen to him. Even the older bands like Ozzy Osbourne and Bon Jovi have been through it."

Jutta bought a large packet of jelly babies in Dublin and threw them at the audience to give the kids something to put in their mouths, to make them stop. It seemed like sound psychology. After Dublin they only need five minutes in the shower and not hours.

"What was nice about Dublin was that they knew our 'Black Bone Song'which is the single. On tour we are playing songs from the first album 'From Over Yonder', and part of the songs from 'Pilgrimage'in our forty minute set. Every day the show is getting better. And we really looked forward to playing the Odeon Hammersmith, because you know it really means something for a German band to play there, and even just to have a chance to play in England means so much. It is very important for a German rock musician."

"We are trying to put our European culture into the music" explained Jutta. "It is the only chance for a band right now. We can't be just a faster band or a better band, all these things have been done. There are enough good bands in the world, and the only chance for a new band from Germany is to be original. We must get away from copying other bands and find our own identity. So we took our inspiration from classical music and poems which are in our roots. We want people to think about it, but we don't want to fool anybody. We think the hard and heavy people get fooled by the Government a lot, and we want to give the kids something real. I do it with a great sense of responsibility and give my ideas in small doses. But I want to make the people listen and think and get away from this musical philosophy of destruction and blood and horror. Get away from this and give them new things, and make them PROUD"

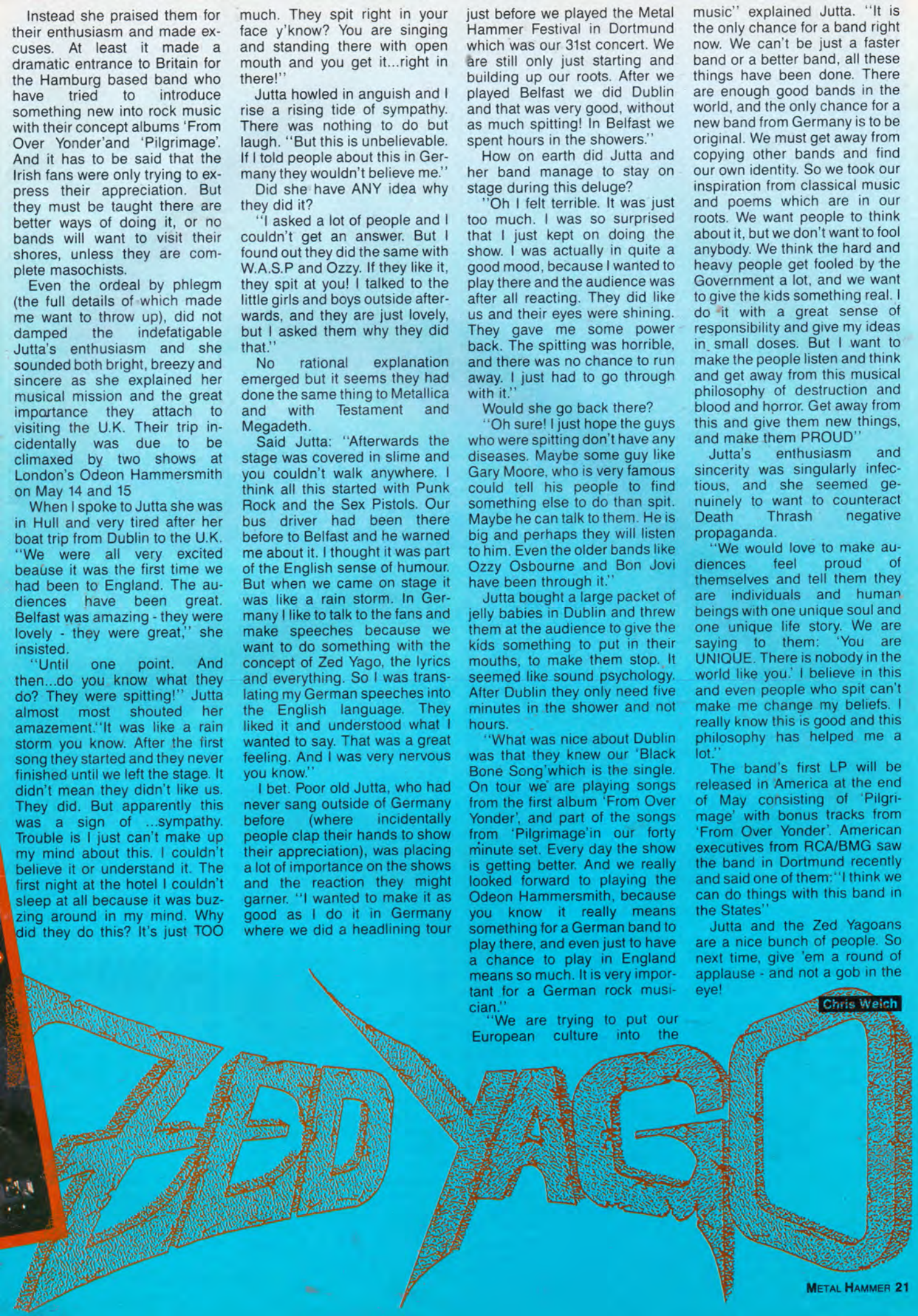
Jutta's enthusiasm and sincerity was singularly infectious, and she seemed genuinely to want to counteract Death Thrash negative propaganda.

"We would love to make audiences feel proud of themselves and tell them they are individuals and human beings with one unique soul and one unique life story. We are saying to them: 'You are UNIQUE. There is nobody in the world like you.' I believe in this and even people who spit can't make me change my beliefs. I really know this is good and this philosophy has helped me a lot."

The band's first LP will be released in America at the end of May consisting of 'Pilgrimage' with bonus tracks from 'From Over Yonder'. American executives from RCA/BMG saw the band in Dortmund recently and said one of them:"I think we can do things with this band in the States"

Jutta and the Zed Yagoans are a nice bunch of people. So next time, give 'em a round of applause - and not a gob in the eye!

Chris Welch



Heir Apparent

MISSING LAUNDRY SHOCK!

At last Heir Apparent are showing signs of life! The Seattle band have rewarded our patience with the release of a great new album! The band first appeared on the scene in 1985 with the release of their amazing debut LP 'Graceful Inheritance' that sounded like a cross between Queensrÿche and Iron Maiden. The only thing we could passionately hate about the album was singer Paul Davidson's vocals, who at times couldn't keep up with the band's high standard. He proved that he could sing better in June 1986 when Heir Apparent - still a quartet in those days - supported Savage Grace on their European tour. Savage Grace were blown off stage night after night, and Heir Apparent's musical future look set to be going places. At least that's what it seemed like at the time... But fate had different plans for the band and the Heir Apparent camp seemed to die a sudden death. Then there was the obscure news in 1987 that singer Paul Davidson had been replaced by a Steve Benito, and that the new keyboarder was a guy called - wow - Michael Jackson! Bassist Derek Peace had already risked a short spell with Savage Grace before returning to Heir Apparent a few months later to carry on with guitarist Tony Gorle and drummer Ray Black. The new line-up finally sorted out a new deal (on Metal Blade Records) in 1988, and have even meanwhile recorded their second LP 'One Small Voice'. That was the good news. The bad news is that Terry Gorle left the band even before the release of the new album. Derek Peace gove the details.

FRUSTRATING

Let's start with the European tour. Things seemed to be going really well for you back then. Then we were told you'd switched camps to Savage Grace although you'd previously played the band to the ground night after night...

''Okay, after we had returned to Seattle we realised that our equipment had got lost somewhere by the wayside. We'd flown to the States from France, and someone had stuck the wrong addresses on our things, and the Airport authorities hadn't wanted to give them to us. After a seemingly endless pile of paperwork and a never-ending backwards and forwards, we were finally able to pick up our clothes three months later. The mood within the band had grown really bad during this time, and it's really frustrating to hang around at home for three months without any instruments. I started getting problems with Terry, and as soon as my instruments had arrived back home again, I decided to move on to Savage Grace, with whom I had stayed in contact throughout the time. Everything started running really smoothly, I could work with drummer Marc Marrcum, really well and Mark Marshall and Chris Logue are both excellent guitarists. I couldn't claim. In the time I was hanging out in LA, I never gave up contact with Ray Schwartz (Ray Black's real name). We telephoned with each other and stayed good friends despite the distance, because Ray understood why I had left Heir Apparent. I recorded an EP with Savage Grace, that was never released as far as I know...''

Yeah, for sure you mean the really bad picture disc with the ridiculous band photo - and the music was as bad as the cover. I'm surprised you even dared releasing anything like that.

''Was the record released after all? I didn't know that. I never saw the record, let alone heard. We didn't have enough time left over for the vocals, because we received an offer of touring with Motorhead. We only recorded the vocals after the tour, and I'd already returned to Seattle by then to play with Heir Apparent. So I never got to hear the final result. The band photo was pretty grim, but you should have seen the other pics, that was the best of the lot. (The picture we're talking about here showed the band in military uniforms, next to them a couple of skinny naked women.) But, well, we went on tour with Motorhead and when we returned to LA I found a ticket to Seattle, that a girlfriend from Seattle had sent me. So I flew there, Ray and I played quite a lot together and I realised the speed with which Savage Grace worked was really restricting me. I like playing fast, but I wanted to take my time to play a few quiet , slower tracks again. Ray asked me back to Heir Apparent with the addition of Michael Jackson on keyboards who I get on really well with. He's not just a great keyboarder and composer, but I think he's a great person too. We both went back to LA in a truck to pick up my gear. We grew really close in those few days, and I decided to join Heir Apparent again. Back in Seattle, we immediately started rehearsing, and it became clear that Paul wasn't that keen any more. He left a few months later. We had a replacement at the back of our heads then, it was a singer we had already heard at the Triad studios. He's called Steve Benito and he played in a band from Portland called French Kiss. We rang him up and Ray visited him in Portland. He joined us a few days later. That was around June 1987. We played the first gig with him exactly one month later. We recorded it for a live LP, but things didn't turn out ads we had originally planned. Semaphore, who had also released the Savage Grace EP wanted to

release a live LP of ours... but when it was time, they just lost interest. They didn't contact us at all and we didn't have enough money to mix the tapes. We've got the tape, but nothing's been mixed yet. You can hear the result on our new LP 'One Small Voice'.''

SLAMMING

As we're on the subject of the new LP, I've heard about half the new tracks, and if I'm honest I'm quite surprised. The tracks sound a lot more quiet than on its predecessor 'Graceful Inheritance'. Less guitars, more keyboards, are they becoming more commercial?

''We just want to reach more people with this album, that's why 'One Small Voice' sounds more varied. On the one hand there are the first songs like 'Cacophony Of Anger' and 'The Fifth Season' on the other hand there are some slow tracks on the LP too. Anyone into slower tracks will be happy with 'OSV', I think that makes the album more interesting, that's the same when they play live. We don't mind the audience slamming during the faster tracks and getting up on stage, I just hope they make they make the effort to listen to the slower tracks.''

Reading the songlist you can tell that some of the songs that you played on your last European tour are now missing. 'Questions', for example a really strong track isn't on the LP.

''That's true, when we played Europe we did have a few new numbers, but we haven't included any of them on the new LP. The reason for that is Steve joining the band. Heir Apparent are a completely different band since then, and with Steve we've written enough good songs to be able to fill a whole LP. The tracks you're talking about were recorded for a live LP, but a that time Steve had only been in the band for about a month and we had no time to think about new material. I don't think we'll every record those songs again, we've practically binned them. The tracks we're writing at the moment are just so much better. The songwriting is running smoother than ever, after all we have got four composers in the band, especially considering that the new guitarist will be writing as well. Ray is the only one of us who doesn't write. He helps us with the arrangements, but he doesn't deliver any new ideas.''

You spoke about a new guitarist, so is it true that Terry has definitely left the band? That doesn't really surprise me, because you can hardly hear him on 'One Small Voice' That must be quite frustrating for a musician.

''That's right, and I can sympathise. On the other hand Heir Apparent had to chose a sound. Michael is an important part of the band, and his keyboard parts are important for the whole sound, because they're more responsible for the melodies than the guitars. We're going to put more emphasis on the guitar playing anyway during live shows. But I don't think that Terry left the band because of that, it was more down to personal differences. He left us in March, and he's still looking for a replacement. Some musicians from LA will be auditioning with us, and we know a coupla guys here in Seattle who we're considering. The first gigs have been planned for June, and we definitely want to play them with the new guitarist.''

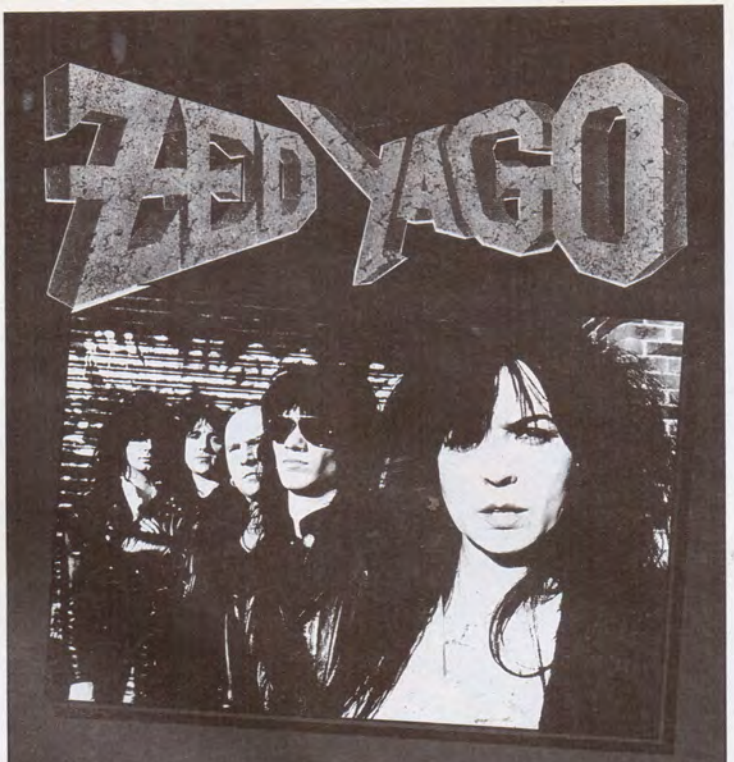
Let's return to the new LP. It's nothing new that you've included a cover version on your album like lots of other bands. Your choice fell on 'Sounds Of Silence' from Simon and Garfunkel. That seems to be a particularly strange decision.

''Yeah, and it's turned out really well. You're right, the idea wasn't an obvious one, the proposal came from Michael and we thought at first he was taking the piss. But he was really serious. 'Why that track especially?', we asked him, and he said we should just listen to it, he just had the feeling as though we could do something with that track. We listened to the song and the whole concept suited Heir Apparent. It's about a revolution and understanding one another. We decided to record a new version just for fun, and to play it live once. Which is what we did when we played a support gig for Fates Warning here in Seattle - and the track went down really well. Even the guys from Fates Warning really loved it, and we decided to include the track on the album. On the subject of Fates Warning, it would be a good idea to go to Europe with the band, we're often compared with each other.''

Not for no reason either, although I'm sure that in album reviews for the album 'One Small Voice' Queensryche will also be mentioned in the same breath.

''Oh that happened with 'Graceful Inheritance' as well, although I never realised why. It's different this time, because Steve's vocals do sometimes sound similar to Geoff Tate, which is no disgrace. There are bands around with whom we'd much less like to be compared with.

Andre Verhuysen



OUT NOW
THE DEBUT SINGLE
BLACK BONE SONG
AVAILABLE ON 7" AND 12"

SPECIAL LIMITED EDITIONS
7" BADGE PACK
12" POSTER BAG

FROM THE NEW ALBUM
PILGRIMAGE
AVAILABLE NOW
ON
ALBUM · CASSETTE · COMPACT DISC

AS SEEN ON
W.A.S.P.
"89 & HEADLESS"
TOUR

RCA
A BERTELSMANN MUSIC GROUP COMPANY

HARDSCHOKDAG

HOUSE OF LORDS

QUEENSRŸCHE

LEATHERWOLF

CRIMSON GLORY

FLOTSAM & JETSAM

QUEENSRŸCHE

ARNHEM, Rijnhal
April 29, 1989

With a line up including bands like House of Lords and Queensryche, this year's festival was held under the tuneful banner of melodic rock.

WOLFSBANE

Wolfsbane opened the festival. They are a very young, and for a lot of local people, totally unknown English band. They didn't have a lot of live experience as was quickly shown. The four piece line up didn't seem unified and everything sounded like a blurr. The guitarist was good but the vocals sucked. Well you couldn't call it singing. The guy was just shouting. So it is obvious Wolfsbane didn't impress at all. It might be that the soon to be released debut album will convince Dutch fans to the contrary.

LEATHERWOLF

American band Leatherwolf had three excellent albums behind them, when they entered stage. You could see they really enjoyed the gig and jumped about with much excitement. Vocalist Michael Olivieri was the focal point. Surprisingly the band didn't base their set on the new album 'Street Ready'of which they only played four tracks. Off their debut LP which is still our favourite, they played three tracks, including 'Spiter'and 'Tonight's The Night'. Their melodic second release was also represented by four tracks. The band have toured England supporting Vow Wow, who they blew off stage every nigbt. They were also one of the best acts on this day's show.

VENGEANCE

This Dutch lot used the festival to present their new album 'Arabia' to the press and over five thousand people. They played four songs off the album, being 'Broadway Hollywood Beverly Hills,' the faster 'Castles In the Air', 'That's The Way The Story Goes,'and the impressive title track 'Arabia.'To me Vengeance are still Holland's number one band.

CRIMSON GLORY

After the straight rock of Vengeance, Crimson Glory followed with their pretty, exotic melodies. Beautiful, pompous tracks like 'Painted Skies'and 'In Dark Places'showed the best side of the band. Faster tracks like 'Red Sharks'don't suit the boys that well because at such moments Midnight's vocals come across too thin. The band's masks have been reduced by a half and maybe next year, they will show their whole faces to us. As a side order they had keyboard player John Zahner helping out. He's been taking care of their expanded sound for the past two years and this time he had his fiance with him, vocalist Janelle who was helping Midnight out with choruses. A hint. Next time put the whole band as a side order behind the stage and just play videos!

HOUSE OF LORDS

It was the first time they had played Holland. They did some European gigs supporting Scorpions last Fall but this was their first show in Holland. Live - the band was almost one hundred per cent perfect. Our mouths dropped opened at their musical abilities. 'Pleasure Palace'and 'Hearts Of The World'were just superb. James was an excellent front man and keyboarder Gregg Giuffria, shone with brilliance. Everybody raved about Ken Mary's superb drum solo. What a brilliant musician! The very fast 'Slip Of The Tongue' which highlighted guitarist Lenny Cordola, ended the set. By the way House Of Lords are some of the most sympathetic, down to earth guys we've ever met.

FLOTSAM AND JETSAM

Flotsam and Jetsam played on last year's Aardschok-festival and didn't quite fit in this year's line up which was dominated by melodic bands. But nevertheless they had a lot of fans in the audiences. The best tracks were like last year, ' Iron Tears, ' She Took An Axe', 'Misguided Fortune' and our all time favourite 'N.E.Terror'. The band can return to Holland anytime they want, and next time they will have a new album up their jumpers.

QUEENSRŸCHE

A gig like this one Queensryche doesn't give every day. They almost played for two hours and were sounding better live than on their records. The first part of the set consisted of songs off their first two albums, for example 'N.M.156'followed by six tracks of 'Rage For Order'. They were 'Screaming In Digital', 'Surgical Strike' 'The Whisper', 'Walk In The Shadows', 'Chemical Youth', and 'London'one of the most fascinting songs Queensrÿche have ever written.

The first part of the concert finished with 'No Sanctuary.'A back drop with the cover of 'Operation Mindcrime' signalled the second part of the show in which the whole album was presented. The set closed off with the two encores 'Queen Of The Ryche'and the famous 'Take Hold Of The Flame'. There wasn't a better way to finished a highly successful sixth Aardschok Festival.

FESTIVAL

OZZY TRIUMPHS AT OUR METAL HAMMER'S BIG BIRTHDAY BASH!

Queensrÿche, Crimson Glory, Doro, U.D.O. and Kreator —Action Replays!—

Pic. M. Bussmann

pics.: George Chin

Pic: Didi Zill

"Everyone go crazy!" yelled Ozzy Osbourne at the sensational Metal Hammer Rock Festival. And for ten hours that's just what all 20,000 of us did, packed into the gigantic Westfalenhalle, in Dortmund.

Ozzy was the headliner at the year's biggest event thus far, held on Sunday April 30th, to celebrate the magazine's fifth birthday. Along with Queensrÿche, Kreator, Crimson, Glory, Doro, Warlock, U.D.O., House of Lords, and Zed Yago, Ozzy and his band unleashed a storm of rock, metal and thrash that left fans in a state of collapse!

The vast quantities of German beer they consumed, might also have added to their condition, but there's no doubt the concert was a huge success, and it went off without any major trouble. This despite a few minor hiccups. In the few days before the show, local right wing politicians tried to get it banned, on the laughable excuse that Ozzy was a 'satanist' and that heavy metal was evil music.

However all their objections were set aside and fans flocked to the huge sports hall, (like an indoor Wembley stadium), from all over Germany and the UK. British fans were well in evidence, singing 'Here we go, here we go!' and draped in Union Jacks. Some eighty came via coach on the In The Limelight trip. Official estimates put the crowd at 16,000 but many more bought tickets, bringing it up to the 20,000 mark.

The only other problem was the non-appearance of Motörhead, but this was caused by serious injury to rock's favourite hero, the mighty Lemmy. Just a couple of nights before, Motörhead were playing in Yugoslavia, when a thoughtless fan hurled a missile at the band. It hit Lemmy and cut his hand. It began to swell and although Lemmy had wanted to fly to Dortmund to at least say hello to the fans, he was advised by a doctor to return to London, where he was given hospital treatment.

Fans began converging on the Westfalenhalle the night before the show, camping out in the grounds and holding a non-stop party with beer and tapes. Their yelling and roaring went on until 5 am.

Pics:: George Chin

HOUSE OF LORDS

were undoubtedly ready to rock!

It would have been a difficult task for any opening band to inject some atmosphere into a mid-morning set in a dark, crowded stadium while the sun was shining brightly outside, but from the opening number 'Pleasure Palace' through to the pounding version of 'Slip Of The Tongue' that closed the performance, House of Lords steadily worked their way up the excitement scale and set a high standard for the succeeding bands to follow.

By the third number, 'Love Don't Lie', lighters were being produced to illuminate the crowd's appreciation of the band's efforts and the fever beat of 'Looking For Strange' raised the temperature inside the hall several degrees, with guitarist Lanny Cordolla playing like ten men, trading lines with a scat-singing James Christian.

The subsequent 'I Wanna Be Loved' changed the pace slightly, but only served to encourage the crowd's increasing participation. It has the kind of chorus that the fans love to sing along to and they went apeshit over Ken Mary's drum solo, urging him to redouble his efforts, in spite of the fact that its impact was slightly marred by the somewhat dead bass end of the mix.

The band steamed out with 'Slip Of The Tongue' to the sort of crowd reaction that would have undoubtedly ensured an encore, had time permitted. Some warm-up act!

VALERIE POTTER

CRIMSON GLORY

At 1 p.m. Götz Kühnemund introduced the Florida boys who made a dramatic entrance in their silver masks and proceeded to play a solid set of their progressive brand of rock metal. For the first few moments they had rather a poor snare drum sound but eventually the sound problems were sorted out and the diminutive, blond singer Midnight roared into 'In Dark Places' the dramatic six minute epic that typifies their unusual, sombre approach.

Glory launching into 'Azriel' who isn't a washing powder but the angel of death. The fans roared their approval at John Drenning, their dark haired lead guitarist.

'Painted Skies' was up next, with a great rumbling drone from the PA, leading Midnight into some crystal clear vocal enunciation. His operatic style singing is in sharp contrast to the rasp and groan school that has dominated for many a year.

"Now we'd like to introduce you to a friend of ours - the 'Dragon Lady' shouted Midnight, as the band rocketed into a high speed number which caused by headbanging friends to fall over, yet again, to crash in a struggling heap of black PVC encased legs. The Glory Boys now launched into their first video single 'Lonely' which went down quite well but

seemed to bring down their initial impact.

CHRIS WELCH

KREATOR

Kreator simply got the biggest roar of the lot! In fact not so much a roar as a bay of anticipation, but then again Essen is only a short blast down the autobahn, and originally that's where our four likely lads hail from. But as the only thrash band on the bill Kreator had a job of work to do.

It was a long intro, the lights went down a good two minutes before the group appeared, and the Germans by then were worked up into a lager soaked frenzy baying before the god of Carlsberg Special and generally exploding in manic slews of rampaging dandruff.

Kreator hit probably one of the largest stages and definitely one of the biggest audiences they had ever played. 'Some Pain Will Last' was taken kicking and screaming from 'Extreme Aggressions'. The sound hadn't sorted itself out (the norm for any sort of festival) but in a frenzied oblivion Kreator were the first group to get the crowd seething. Wave upon wave of human bodies slopped up and down stage front, an oily bedraggled sea of leather, and the group were motorin' complete A-Zstyle. 'Extreme Aggressions' was whipped into faster than I would have thought possible, and with a large stage, decent lighting, the band and the audience were in their element, one slowly but surely working off the other. At The Astoria only Mille had really impressed me but here the entire group was going apeshit. Rob on bass. especially captivating, scuttling left to right across the stage like some enormous low slung red spider. Mille suddenly shouted "At speed!" the crowd revolves on its axis, or was it the world?, and hit 'Toxic Waste' low and

hard, the band virtually splitting the bastard in half! Tritze went absolutely insane jumping up and down as if he had a various assortment of poisonous snakes in his sneakers and in consequence hacked up and down the stage trailing feedback and general rock and roll fever, occasionally bumping into Mille or Rob. Or anyone silly enough to be up there!

'Bringer Of Torture' was thrashed into at high speed, and by now you couldn't slip a sliver of spittle between the kids at the front of the hall. Mille exhorted the crowd to :''Raise the Flag Of Hate!'' and with thrash colours well and truly nailed to the Metal Hammer festival Kreator literally disintegrated one of the best tracks from 'Endless Pain'. Ventor's drum solo was tagged onto the end and for some reason elicited the loudest cheer of the night!

With only Crimson Glory and House Of Lords having 'entertained' before, Kreator at this point stole the festival.

JOHN DUKE

ZED YAGO

Jutta is the Rhine Maiden-ish figure whose voice bellows forth with riveting power from Zed Yago's fleet of albums. It was the first time I'd had the pleasure of seeing the band in person, and found myself recoiling in shock at the spectacle. There was Jutta in big white boots and glowing smile, stomping her feet to the beat of material from the last LP 'Pilgrimage'. And behind her the great mass of bald headed percussionist Bubi, hammering his drums and giving the band much more rock power than I'd expected.

Guitarist Gunnar and Jimmy, with bass player Tatch complete the Yagos, and they steamed into the distinctive songs that tell the story of Zed Yago, who was the Flying Dutchman's daughter. The band launched into

'Spell From Over Yonder,' and followed this up with 'Rocking For The Nation', 'Pioneer Of The Storm', and of course, no Yago show would be complete without their theme tune 'Zed Yago' itself. They followed up with 'Stay The Course' and then the mighty Bubi was unleashed for a drum solo of titanic proportions.

Their show was completed with a performance of 'Achilles Heel' and 'Black Bone Song' which is their new single from the 'Pilgrimage' LP. Jutta's piercing yells roused the crowd to a frenzy as she marched around the stage, just as one would imagine the Flying Dutchman's Daughter might during a force nine gale in the Bay Of Biscay.

Zed Yago are not going to be contained by one legend alone. As time travellers, their next project could well be based on the story of King Arthur and the Knights of The Round Table. Rick Wakeman - where art thou?

CHRIS WELCH

U.D.O.

Udo, like Ozzy, tends to rely on his own beefy physical presence rather than any flashy showmanship to win the crowd. Even without the khaki combat gear, he's still recognisably the same short 'n' broad Udo with the veins standing out on his neck. However, that's not to say that he's simply carrying on with a surrogate Accept in tow. His band are pretty faceless, but the musical style has taken a slight twist, he's got the backing vocals well in order now with much chanting on tracks like 'Animal House', 'Don't Look Back' and 'Break The Rules'. Guitarists Mathias Dieth (ex-Sinner) and Andy Susemihl are never going to set the world alight, but the overall effect is more than satisfactory, if never sensational.

Despite the sentiments behind 'Never Look Back', the band do pay homage to the Accept years with an extended version of 'Princess Of The Dawn' (from Accept's seminal 'Restless And Wild' album) that explored every inch of the taut dynamics the song possesses. Udo milked every ounce of fan response from this track working the crowd like a true professional. Compared to the spine tingling energy charge of 'Princess...', the perfunctory run through of 'Fast As A shark' was a bit of a let down. A race to see who made it to the end of the track first at best, and a performance that didn't do either band or song much justice.

Mark Day

QUEENSRŸCHE

Third from the top the bill Queensrÿche was the first band to really fill the stage and look like they should be playing in front of fifteen thousand people. Following UDO was never going to be easy but they got an amazing reception and a better mix! The more I see this band the more

Pic: Didi Zill

pics.: George Chin

guitarist Chris De Garmo impresses. He really does hold the group and the attention, patrolling the stage a cool reflective player, who always uses the song, making everything seem so easy. They hit 'Revolution Calling' as if it's the last thing they'll ever do, and from the word go set the auditorium alight. Wisely sticking to the eminently accessible Mindcrime album they followed a stunning opener with 'Mindcrime' itself, surely the best Queensrÿche ever.

Tate is developing as a frontman all the time, the bigger the gig the bigger the performance, and in a sense that goes for the whole band. If he isn't cajoling the crowd, the group, or hanging limpet like to Rockenfield's riser, or throwing pieces of clothing stage right left and centre, he's probably letting rip with a voice that is surely one of the best in heavy rock. The man not only has range he knows how to CONTROL that range and there were certain other singers on the bill who could have benefited from such a quality.

'Speak', 'Spreading The Disease':"A sleazy song about sex and violence!!" and 'The Mission' were all spat out and for the first time 'The Mission' live lived up to its vinyl promise. It was the highlight of the set. Never before had I seen the band perform it so well and the Zeppelin undertones were there for all to hear. The crowd instinctively reacted and suddenly the pitch darkness of the auditorium was lit by various fire lighters.

It never ceases to amaze me how the Ryche can strip down their intricate material for live shows. I suppose it has something to do with the fact that at heart the stuff they write and the band themselves are rock and roll. Yet because the songs are so complex and have different facets to them, there is always going to be a surprise, something unexpected. A prime example is 'The Needle Never Lies' which is certainly not the best track going on vinyl but live is simply awesome.

'Breaking The Silence' and the monstrous 'I Don't Believe In Love', surely the most commercial thing Queensrÿche has ever written, followed, and the band were cruising.

pics.: Michael Bussmann

Wilton and Eddie Jackson stalked one side of the stage while De Garmo policed the other, totally at ease, totally in command, letting the riffs fly, squeezing the short flurried solo, sometimes urged by Tate but mostly left to his own devices. But the band always works as a UNIT, there is no doubt about that. De Garmo is left alone because he needs that space, but Tate is perpetually urging the other members on or feeding off of their excitement. The final number was the latest single 'Eyes Of A Stranger' with its military rolling riff and strident tempo that puts out a welcome matt for the crowd to chant and clap along to.

JOHN DUKE

DORO PESCH AND WARLOCK

As Doro appeared, lasers sliced through the shrouding mists and a large anvil rose slowly from the side of the stage. She ascended the steps beside the anvil with the dignity of a pagan priestess, raised a hammer high above her head with a slow, majestic gesture and struck the top of the anvil a mighty blow - and nothing happened! She whacked it again - to total silence. Finally, drummer Bobby Rondinelli spotted her plight and supplied her with a suitably weighty drumbeat. A less assured performer might have been thrown by this farcical entrance, but Doro launched into 'World's Gone Wild' totally undeterred by the recalcitrant behaviour of her prop.

Whatever you think of Doro's records (and personally, I'll admit I'm not overly impressed), there's no denying that she puts on a good live show and she now has an excellent band to support her and spur her on. Her slight figure vividly contrasting with her dark, curly-haired musicians, she was in better voice than when she recently appeared at the Marquee and with more space to run around in, she commanded the stage area, like a Teutonic warrior queen leading her troops into battle.

Guitarist Jon Devin and bassist Tommy Hendriksen are exciting and talented players, but the real jewel in the crown is drummer Bobby Rondinelli, who sets a powerful, cracking pace for the rest of the band. He really let rip in his 'Hellraiser' solo, which was lengthy, but never boring, and warmly acknowledged by the crowd.

Highlights of the set were 'All We Are', when the audience became more vocal than at any other point in the evening, and 'Fur Immer', which drew an emotional response from the crowd. Hundreds of lighters were held high in the vast hall.

My main criticism of the set was the quality of the songs; they all seem to have that same, anthmemic, martial beat which could become plodding were it not for Rondinelli's brilliance. A surprising omission from the set was 'A Whiter Shade Of Pale' - not a song that lends itself easily to a heavy interpretation, but it would have provided a welcome change of pace.

However, the crowd didn't appear to share that opinion. At the end of the set, Doro returned to encore with 'Burning The Witches' and not to be out-Lewised in the femme fatale stakes, she ripped off her teeshirt and flung it into the crowd.

VALERIE POTTER

OZZY OSBOURNE

Then at 9 pm. Ozzy's band dashed on stage to take up blasting positions, with the man himself looking great in a black outfit covered in glittering sequins, bounced up and down on his toes and shouted his traditional greeting. *"Let me hear you make a f****** row!"*

Ozzy at least could do something about the fans overheating. He had a row of pails lined up and proceeded to throw the contents over the audience at frequent intervals. One of the security men glared at Ozzy when he

Pic: Didi Zill

got a good drenching, but the star seemed oblivious as he gazed into the spotlights and sang the hits from his solo career and Sabbath days.

There's no doubt Ozzy likes to pace himself out after years of touring, and wisely gives a lion's share of the work to his fresh young band. In particular Zakk Wylde was given generous space to solo and his showcase spot was one of the highlights.

But first Ozzy had some serious singing to do, chanting old faves like 'Mr.Crowley' and whipping up cries of *"Oi,Oi,Oi!"*

"I love you people!" yelled Ozzy, then introduced Zakk, now stripped to the waist, ready for his feature on 'Blood Bath In Paradise'. Geezer ran up a ramp while Zakk spun round in circles, demonstrating the freedom of radio pick-ups. Look - no leads! Soon Zakk was alone on stage, clutching his black and white guitar, clad in tight black pants, with the sweat cascading in droplets. He had a little trick of spitting upwards as he lay on his back, coaxing agonised screams from his guitar.

Zakk had reached the climax of his solo and looked around impatiently for the band to return. Was he kidding? I couldn't tell. At any rate Ozzy, Geezer, Randy and the lone keyboard player returned to rescue him, in the nick of time! Zakk fell to his knees from exhaustion after a guitar solo that had been more like a gymnastic display. Ozzy threw his arms around him, and Zakk gave a huge grin of delight.

Then came a refreshed Ozzy, into the familiar theme of 'Miracle Man'. During this Randy hurled a drum stick at his roadie, who took his time over hurling it back - and Randy missed! He stuck out his tongue, obviously having lost a tour point.

"We're going to do a song that has caused me quite a lot of shit over the years," said Ozzy in his ingenuous way, launching into 'Suicide Solution.' The band locked into a stomping groove that was irresistible. *"Louder, I want to hear you raise the roof!"* yelled the boss, as he went into 'Iron Man' and Zakk and Ozzy exchanged smiles. 'Bark At The Moon' was a good excuse for a lot of howling, and then Ozzy promised one more song, 'Paranoid' the old Sabbath favourite, of course. *"Let's go crazy!"* yelled Ozzy as Zakk spun round in circles.

CHRIS WELCH

Pic: Didi Zill

pics.: George Chin

METAL HAMMER PARTY

WOW WHAT A PARTY!

When Metal Hammer throws a party, it really knows how to rock, roll and reel! Just as soon as the last notes of Ozzy Osbourne's set had finished at the Westfallenhalle, a stream of guests, celebrities and the Metal Hammer staff of four countries descended on a beer garden for food, drinks and dancing until dawn.

For the 20,000 or so fans it was a long journey home, by coach and car and even on foot. By the tons of broken beer bottle glass piled high outside the hall it was obvious the concert goers had been partying for hours, if not days and were already nursing severe hangovers. The sight of a thick layer of half consumed food spread evenly across the floors of the Westfallenhalle was mute testament to the feasting that had gone on like some Medieval tournament. But the musicians, organisers, press folk, and record company people had only just begun to let their hair down. The Metal Hammer U.K. staff had just recovered from a hair raising trip by twin engined propellor driven aircraft the day before, when they had re-lived the pioneering days of flight in the 192Os. It had taken several hours to cross the North Sea owing to a strong headwind and oil on the pilot's goggles and by the time they arrived in Dortmund, most were only able to stagger around muttering 'Chocks away'. But after the concert, high spirits had been restored. In a convoy of cars driven by Edgar Klusener and Reinhard Harms, we headed for the beer garden, which was actually under cover and looked like a warehouse from the outside.

Inside the room was decorated in the style of a witches'cavern,and with a disco going full blast, there was much jostling for breathing space as the beer and wine flowed and the temperature soared. We welcomed Ozzy and his good lady Sharon, while young Zakk Wylde was seen living up to his name, hurling food through the air and getting slightly out of order. He refilled his glass but we don't think it was with beer. Ozzy remained cool and quiet, well tired after the concert. The Scorpions came, and so did Kreator, Crimson Glory, Gregg Giuffria and U.D.O. Strangely enough there were so many people at the party, it was difficult to see just who was there! It seemed there were lots of 'guests' who hadn't actually been invited, but managed to get in. Professional party animals!

There was a brief scuffle at one point, and a few punches were thrown. English accents were heard but they were nothing to do with OUR lot. Everybody else had a lot of fun, kissing, throwing flowers - and that was just the guys!

We won't tell who to save their blushes, and in any case apparently there are many festival days in Germany when you can do just what the hell you like - dress up and dance like fools! For example in Bavaria it is known as 'Fasching' a sort of carnival, while in South West Germany and Switzerland it is known as 'Fastnacht'. We should introduce these days to England, as we are getting a bit bored with Bonfire Night and Mother's Day! Among the remarkable 'Fasching' type sights we saw was Götz Kühnemund trying to stand on a table, which the waiters objected to, for fear it might break under his huge weight, and Oliver Klemm demanding my Guns n'Roses jacket at knife point. Mark Day managed to flood rows of seats in several inches of water. (Don't even ask how). John Duke was seen eating the contents of an ashtray (and rather wished he hadn't), and Metal Mike was noted eating entire table loads of food. Klaus Meine and Rudolf Schenker actually had an intelligent conversation, in the midst of all this madness, talking to Gaby Hauke about the problems of trying to educate their children while on tour all the time. Bobby Rondinelli also chatted with them about the days when the Scorpions supported Rainbow and now it's the other way round, with Bobby in Doro's band and not likely to be billed above the Scorps.

Soon the food began to run out. We saw sausages scampering out of the door, hotly pursued by greedy rock critics. But the drink seemed to go on forever, with enough to keep things going until 5 a.m. when the last stragglers found their way back to the nearby Park Hotel. At least there weren't 20,000 bikers partying in the gardens with ghetto blasters, to keep everybody awake, as there had been the night before. Can you imagine if you had been a normal, innocent guest at the hotel, checking in with the family, to be confronted by the spectacle of a heavy metal army in full battle dress wandering around the patio and glowering through the bedroom windows? Serves 'em right! And so the party was over, and the cleaners came in with the hosepipes and bulldozers as dawn broke over the now deserted festival site.

Funnily enough everybody felt dreadfully ill for a week after, but we blamed it on the heat inside the Westfallenhalle. Couldn't have been the party!

CHRIS WELCH

U.D.O.'s sidemen having a bevvy

Bobby Rondinelli, Klause Meine and Rudolf Schenker

Manuela (centre) head of Noise Records promotion with friends

pics.: Stefan Kerzel

Rudolf (left), Klaus (right) and the party chef

Udo Dirkschneider and his wife taking a break

Buffo plants a smacker on Bela of German pop group Die Ärzte

Pic. M. Bussmann

Axel Rudy Pell and Gregg Giuffria - just like brothers!

Mille of Kreator and Robert of Despair

Pic. M. Bussmann

Tommy Hendrickson of Doro and Zakk Wylde having a good time

Manny Eisenblätter of Metal Hammer and festival organiser, Mario who also manages Bonfire.

Willy Engelhorn one of the promoters of German Monsters of Rock

Frank Bornemann, Helloween's producer

NOT DEAD YET

The headline says it all. Exumer, Frankfurts most successful thrash band apart from Tankard are still very much alive, although one would be forgiven for having recently thought the opposite. They've been lying low for a while now; Since the LP 'Rising From The Dead' and a tour with Nasty Savage things got so quiet one almost forgot who they were, when all of a sudden we received the news of active goings on in the Exumer camp. Oliver Klemm decided to get a low down on the band - Exumer singer John Cadden footed the beer bill.

The waiter in the restaurant where we were sitting was pissed off, and mumbled swear words while he served us. He'd accidentally handed us, his long-haired guests, a menu soon after we'd taken a seat. Instead of a opulent meal, all we ordered was a round of beers. No-one was hungry. And if any of us did have a rumbling tum, it soon quietened down at the sight of the opulent prices.

"We're not going to start doing an interview until the beer's here", John Cadden announced. By the time the waiter had arrived with the pints of amber nectar, he was looking decidedly grumpy. He mumbled something about probably not getting a tip off this crowd, and walked away. Little did he know how correct his assumption was going to prove.

Guitarist Ray Mensh went straight to the point, when after the first gulp, the conversation moved to former singer/bassist Paul. The American guitarist had already left the band last year, before flying back to the States.

"He'd always dreamed about going to the GIT in Los Angeles, to study guitar-playing. There was a continuous backwards and forwards: Sometimes he wanted to go back, then he's change his mind. Exumer had priority, then it would shift to the GIT. In the end he flew over after all, and to be honest, I would have done the same. His parents helped him sort out a dodgy deal; The US army somehow paid half for him, so the total costs remained comparatively low."

Paul played his last gig with Exumer in June '88. Afterwards the band had the problem of having to look for a new singer as well as a new bass player because the American had done both. The bass player was going to prove the easier problem. Not however, a frontman who would suit the band.

"One thing was clear," Ray explained. "Before taking on a German we would have rather split up. We had checked out a few guys, but they all had really bad accents. You just couldn't find any people out here who speak good English, and we didn't want someone to sing in English if they had no command of the language. And then John came along."

John Cadden is English, but lived near Frankfurt for years. He's been a close friend of the band for a long time.

"I was always around when the guys went on tour. I did the lighting on the Suicidal Tendencies tour in 1987, nd I helped out during the gigs in Brazil too. One day they asked me to come along to rehearsals. I did that, and things ran quite smoothly right from the start. The we started writing new material, and there weren't any problems there either. The first live test was in early February, and when that turned out alright too, we just took things from there."

"The reason we didn't announce that immediately", Ray continued, " was that we wanted to test John first, because he sings completely differently, and before introducing our new singer, who maybe wouldn't have turned out alright after all, we decided to wait and see how things developed. We had different people singing on the two LP's anyway. If you change lineups all the time, people lose touch of what's happening."

John, a melodic kinda singer, does in fact sing in a completely different vein than his predecessor. He was the frontman of a band called Damien years ago, who recorded a mini LP with Steamhammer after his departure. In the years after that, he sang with a band called Vandal. Their debut LP will be released soon. But the band 's already split up. Exumer had complete priority in John's books.

But the question is whether he will be able to cope with Exumer's old material, because he is a 'real' singer. Something that can't be said of his two predecessors Paul and Mem von Stein (who sung on the debut 'Possessed By Fire').

"We played 'Fallen Saint' off the debut during our first rehearsal - there were no problems", John answered. I have to admit that I have less difficulties with the songs off the debut."

"Mems material is OK, but the songs Paul sang on are a different kettle of fish. We really adjusted the music round the vocals; if John had been with us then, we would have certainly played the music differently. That's why he has difficulties with most of the tracks. Paul shouted more, no inhibitions, whereas John sings clearer. You can forget those songs really. Which is why we're paying more attention to the new songs than to the old ones. He's ideal for the new material."

So the new material is more melodic?

"Yes and no" Ray didn't want to commit himself. The vocals are different, but the actual songs ... it would be silly to say that our new material is completely different from the last, but the tracks are pretty different. It's hard to describe. We still play speed, but John's voice has given us a new dimension."

John: "I'd say that..."

Ray: "Shut up. No-one's asking you."

Has John got no say in the band?

"Of course not!" Ray laughed. "Seriously, we're pretty democratic really. We've known each other for years after all. If one of us isn't happy with something, we just don't do it. It's all real teamwork."

"That was a condition of my joining the band," John agreed. "I wouldn't have just joined as an extra, having no say in the matters, or working with people I didn't like. After all, I've been playing music for twice as long as the other boys. I won't let them oppress me. We all get on really well with each other. That's important if you want to progress."

Exumer have to first get away from their old label Disaster Records, whom they accuse of having done nothing for the band, after which they want to approach new record companies with new material. It's still not clear when the third LP will be out. But the band seem confident.

"We expected nothing at John's first gig, but we still managed to attract an audience of 600. That just shows that people still want to know. I can only hope that we get on over a longer period of time."

The beer glasses were empty, the tape was full, and the waiter was still grumbling. "I'll pay" John offered as we stood up and left. We didn't tip the waiter.

Oliver Klemm

Loadsaletters!

We welcome all your letters but we should point out it is important to give your name and address, in clear, legible handwriting when writing to us, either for information or to give us your comments. It is especially important when sending money for MH offers or back issues. Incredibly some people have done this without including their address, so if you think you're a culprit, write back NOW. And thanks for the huge stamped addressed envelope Mr.H.Bailey of Blythe Bridge, Staffs. But what's it for? Now on with the show... Oh, our address?
Well you should know by now, but it's
59 Queens Gardens,
Bayswater, London W2 3HF.

RA RA DORTMUND!
All of us on coach number one on the trip to the Fifth Metal Hammer Birthday Bash in Dortmund had a great time. Thanks MH for laying on the whole shebang and thanks to Julie our lovely 'rep'. We were grateful to the hotel manager who saved us from unscrupulous cabbies, and to Crimson Glory for saying hello. No thanks to the Mods in Dusseldorf though. Come back next time - when there'll be more of us, suckers!
KEVIN THE MOUTH,
Chingford, London.

NO SLAGGING YOU CADS
Why do people slag off heavy metal bands they don't like? Because they are immature. I'm not trying to be condescending, and I'll be the first to admit a couple of years ago I thought thrash bands were idiots who couldn't play and that glam rockers were poufs. Now I look at this way. If a band can produce music which is original and played well, then I respect them.
I'm not a stereotyped H.M. fan. For a start I go to Winchester College which is not renowned for its H.M. fans. There are ten of us in a school of 650! I don't have long hair and don't wear leathers. But I went to see Metallica and Donington '88, and Anthrax. So don't judge people by the way they look. To quote Bruce Dickinson *"Music is the message."*.
LEWIS BERRIE,
Wareham, Dorset.
P.S. We need Tommy Vance in living stereo in the South. Friday nights are bloody boring without him!

ANOTHER FINE MESS STANLEY
Why publish a picture of Paul Stanley showing his chest? (MH cover May 1st Issue 8). Was it taken when he was waiting for a chest examination at the doctor's, or is he undergoing his second childhood? (I'll show you mine if you show me yours). Or worst of all is it supposed to be sexy? It didn't turn me on. It put me off my dinner.
Can you imagine if all the men of his age started flashing their chests. D.I.Y. shops would become a no go area.
In future if you must print Paul Stanley pics please keep him dressed and preferably with a bag over his head.
LIZ, Huddersfield.

MORE DEF LEP
Isn't it time you started featuring Def Leppard more often? In nearly two years you've had one Fan Mag and that's it. But another British band Iron Maiden has had countless posters and articles. Leppard are easily the best British rock band today, so lets hear more about them and no smug comments.
PAUL WIFFEN, South London.

Paul, as if I'd make a smug comment. Actually I seem to remember interviewing Joe Elliott not so long ago for the Metal Hammer poll issue. To be honest Leppard have been lying low recording their album, but we'll be featuring them real soon, I'm sure. Ed.

ARMED&DANGEROUS

PRICE INCLUDES:
Practice Amplifier
Carrying Bag
Brilliantly simple book & tape set
Lead
Strap
Pick
P & P

GUITAR INCLUDES:
Full size guitar
Choice of four colours
Tremelo Arm
22 fret fretboard
Two humbucker pickups
Three way toggle switch
Fine action adjuster
Volume & tone controls
One year guarantee

£89

"A mammoth guitar for a measly price", **Kerrang.** "Impossible to pass up...it's the guitar pack that has everything", **Sounds.** "Very, very competitively priced...no frills, just thrills. Marks out of 5...5!", **Melody Maker.**

Axe

NO ROCK FAN CAN AFFORD TO BE WITHOUT ONE

AXE Limited, 3 Star Works, Salter Street, London, NW10. Tel: 01-969 7070

Please send me one (tick 1st & 2nd choice)
red white grey black electric guitar with all the accessories. I want to learn Heavy Metal.
Please send me Part 1 of the book & tape set free.
If I pay by postal order, credit card or cash my order must leave the Axe warehouse within 24 hours. If I pay by cheque my order must leave within 7 days. If I am not completely satisfied I can return the goods immediately and I will get an immediate full refund. Callers and telephone orders welcome.

I enclose a cheque/postal order, made payable to AXE Limited, for £89.00.

Name

Address

Postcode

Or debit my Access or Visa

for £

Signature

DEPT 1, AXE LIMITED, 3 STAR WORKS,
SALTER STREET, LONDON, NW10
TEL. 01-969 7070
ALL PRICES INCLUDE ACCESSORIES,
VAT & P & P.

BEST OF ALL

SABBAT
'Dreamweaver'
(Noise N 0132-1)
*****

Sabbat have clambered out of the mundane thrash wreckage and scaled a mighty plateau with 'Dreamweaver'. 'History Of A Time To Come' was in many ways merely a prelude to this album, a clearing of the musical decks for a momentous conceptual extravaganza based on Brian Bates 'Way Of The Wyrd' which in turn was based on the 1000 year old doodlings of an Anglo Saxon monk relating how the Christians in the north attempted to convert the Pagans in the south by sending a young scribe down to teach them that there is only one way to fight the good fight, and that's their way! The album encapsulates this young man's trials as he staggers towards, dare I say it, true spiritual enlightenment?

Musically 'Dreamweaver' is heavier than 'History', pounding, incessant, intense, in many ways veering more towards the thrash moniker in terms of tempo and fury. Take the very first song 'The Clerical Conspiracy'. What you have is fast, heavy, earth filled riffs, the vinyl grooves heaving deep swathes across your turntable before cutting seething rivulets into the very stylus itself! Heavy or what! The solos from Andy and Simon Jones are decisive screaming affairs complemented as ever by Martin's coated vocals.

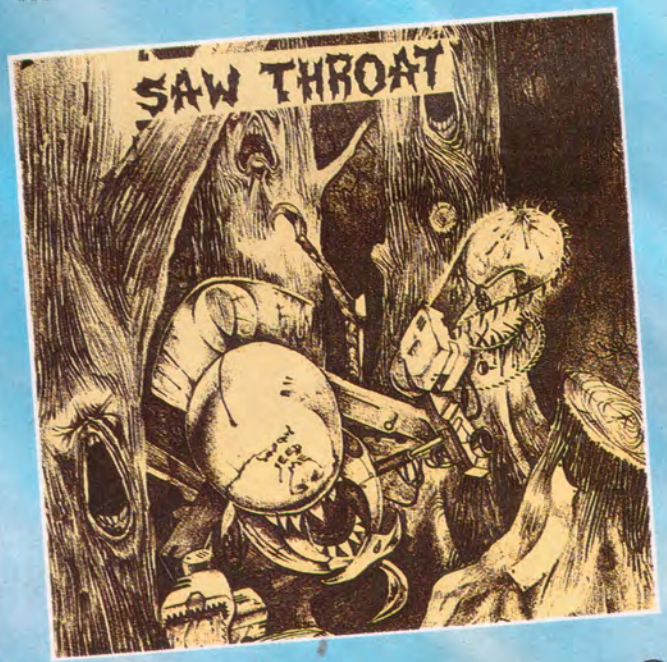
'Advent Of Insanity' is completely the opposite, and the very dichotomy of these two opening tracks makes for a breathtaking hiatus that is repeated on a lesser scale during many other numbers. This is a first for the band, an acoustic reflective rippling track with cello sections and Martin singing over the top of it! The man's distinctive bark is certainly worse than his mellifluous bite because it works beautifully! The cello section towards the end is wonderfully evoked, whirling skywards, oriental inflections to boot! There is almost a wandering menace at work, the sound of the creaking ropes, the incessant falling of the waves, it's the secular poundings of the world at large.

I have a feeling that in time Sabbat will look back on 'Dreamweaver' *(as will various critics)* and say : ''Well, it all started there!'' I have rarely read more thought provoking lyrics that complement such non-compromising music. The short acoustic outro 'Happy Never After' is as desperately needed as the concise intro. Upon the first you breath in upon the last you breath out. What happens in-between is, yes, you've guessed it, breathtaking! In the hands of Sabbat, British thrash is growing.

John Duke

SPECIAL TIP

SAW THROAT
'Indestroy'
(MANIC EARS Advance Cassette)
***



Sometimes I really wish Saw Throat would sing about motorbikes and their girlfriends' periods. If menstruation is more fun than enduring an unintelligable monologue of crusty vocal ecology, then Saw Throat have succeeded in being sufficiently worrying to merit the cause.
In short, Saw Throat would like to save a field or two. However, their basic concern is masked by a distressing landscape of percussion and textured guitar, laid bare like a dead whore. Before the aural collage of sound FX and industrial scrapyarding, Saw Throat have angst going down. It's not pretty.
'We're losing our world
And it's your decision,
To have it crushed in the cogs. Of the capitalist system', screams someone wearing a 'Muckdonalds... Murder Burgers' T-shirt. Behind him Saw Throat sometimes sound like Fields Of The Nephilm circa 'Dawnrazor' (only grimier), and sometimes just like any other wanky UK hardcore outfit who aren't called Bomb Disneyland.
Music terminolgy is now redundant. Boasting a scenario of almost religious violence, Saw Throat continue their tirade for most of the afternoon. 'Indestroy' isn't so much a work of art or anything beautiful, even remotely sensual, although their brittle cricket bat is at least invigorating. Saw Throat have a bomb complex and they're gonna use it. In fact they're gonna blow up the whole f..king world until you listen to 'Indestroy'. My only concern is that their vaguely hippy ethics do not include, cannot include, a sense of humour or a sense of any real articulacy. It may matter but a sense of celebration in conflict can only brighten the bleakness and therefore broaden the appeal. If Def Leppard can sing about nothing and sell 10 million records then Saw Throat could at least sound like Scatopera and sell something. Then again I've never believed that a single guitar - however mutated - could change the world. Saw Throat lack soul. They lack a sense of anything except outrage. I doubt if any of them have ever been in love. I live in one of the tower blocks they despise because the rent is cheap and it beats worrying about Habitat furniture. Fields are nice and kind of green, but I swear if I ever tread in another cowpat I'll return 'Indestroy' with a note from Camouflaged Stories For Boys Ltd.
Saw Throat, equal parts precious, precocious and pretentious, are unsettling. Good.

Chris Watts/Noise Records

Soundcheck

	average rating Ø	CHRIS WELCH	MARK DAY	REINHARD HARMS	JOHN DUKE	KAREN SEEKINGS	VALERIE POTTER	LIZ EVANS	DAVID GOSSINGTON (Reader)	GENKI + REI (VOW WOW)
SABBAT Dreamweaver	4,11	4	5	4	5	4	3	4	5	3
GODFATHERS More Songs About Love And Hate	4,00	5	5	3	3	5	4	5	2	4
BANG TANGO Psycho Café/Live Injection	3,77	4	4	4	3	4	4	4	5	2
STRANGEWAYS Walk In The Fire	3,44	4	3	3	2	4	4	3	4	4
TORINO Rock It	3,33	4	3	4	3	3	3	3	4	3
INCUBUS Serpent Temptations	3,11	4	3	3	4	3	3	3	2	3
MUCKY PUP A Boy In A Man's World	2,88	3	3	2	4	2	2	3	2	5
DR. & THE CRIPPENS Raphanadosis	2,77	3	4	3	3	3	2	2	2	3
OBITUARY Slowly We Rot	2,66	2	5	1	4	2	1	2	4	3
DELIVERANCE Evil Friendship	2,55	2	3	2	4	2	2	2	2	4
PROPHETS OF DOOM Access To Wisdom	2,33	2	4	2	2	3	2	2	2	3
NAKED RAYGUN Understand	1,88	2	2	1	4	2	2	1	1	2

[1] = Burn
[2] = Condition Critical
[3] = The Song Remains The Same
[4] = High Voltage
[5] = Hotter Than Hell

SOUNDCHECK FEVER!

Soundcheck Fever struck the MH offices the day Genki and Rei of Vow Wow came along to sit in the giant shout up, er sorry, deep and meaningful reviewing session, that enables us to compile the vast and highly complex chart you see to your left. Armed with the latest advanced technology, including a record player, supply of sharp new needles,and pocket calculator, we listened carefully to each new album, gave our considered verdicts and then gave a score of points out of five. The idea is then to extrapolate these scores into a rating system. All this is done as a service to our readers, so that they can get a good idea of what's up and coming and may well be worth purchasing.

First up on the turntable was Sabbat which John Duke so raves about. Sorry we had to cut your review John, but there were about ten thousand words too many! But what a fine album, and so innovative. We highly commend this to connoisseurs of fine music. Reader David Gossington was seen jigging up and down to this in the simple, unaffected way of the true fan. Sabbat scored an average of 4.11. Well done Sabbat.

Onwards now, and my what a lot of albums, we had to get through. Is there any real need for me to describe each in turn? After all when you think about, (as I often do) you can read all about them in the LP reviews pages. Suffice to say we thought The Godfathers excellent, and Bango Tango are certainly making waves. Strangeways and Torino too got the nod of approval. "I like this" said Mark Day, chewing on a raw carrot reflectively. "Indeed, not bad at all" concurred Chris Welch, balancing a tea spoon on the end of his nose.Alas we were not overly impressed by Mucky Pup on this occasion at least. Better luck next time? As for Dr.And The Crippens, well they fared quite badly. Incidentally the original Dr.Crippen was one of the first murderers caught by sending a wireless message to a ship at sea. The police were hot on the case back in 1911 or thereabouts.

Obituary was dreadful stuff but Mark liked it and gave a high score of some five points. Even he baulked at Naked Raygun hower, and Prophets Of Doom weren't highly rated.

And so another Soundcheck drew to a close with the boys from Vow Wow expressing their pleasure, interest and expert opinions in that fair but forceful way that only comes from years of experience.

Melvin Cartwright

LPs

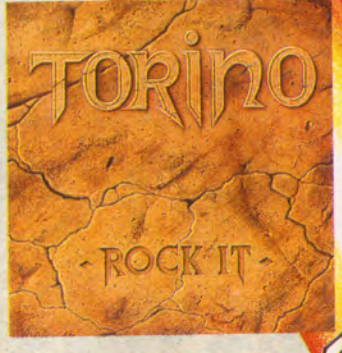
TORINO
'Rock It'
(FM/Revolver)
***

Now I am not overtly familiar with Torino though I do believe that they supported the multi-tiered Leatherwolf at The Marquee awhile back. After listening to 'Rock It' I can certainly say that FM/Revolver are onto a safe meal ticket with this band. I mean I know comparisons are odious, we all know that, but when a band sucks the American dream as hard as these boys, to the extent that they are dripping stars and stripes all down their finely chiselled features, well it's hard not to! But so what if they do it well? And Torino although not having one original or even half original thought in their well manicured heads, do it very, very well. Titles such as 'Rock It', 'Showdown', 'Dance All Night', 'Turn It Up' all hint at the Bon Jovi, Ratt and Autograph sort of well formulated AOR landscape that these boys tiptoe across so professionally. The only real out an out naff track is the obligatory ballad, 'It Takes A Man To Cry'. Here the worst mistakes of Bon Jovi run open armed into the mawkish sentiments of late seventies Boston as they strangle each other in the campest of possible embraces!

But the rest is well done, supremely executed AOR which for me even at its best relies on the weather as much as anything else. When the sun shines this is the sort of stuff to cruise to! Quaint melodies, sanitised riffs, about as menacing as yesterdays take away but supremely hummable and enimently radio orientated.

Torino are English, this is their second album, but really they should be skin grafted Americans because the FM marketplace is certainly the arena for this album. 'Showdown' comes on like Tesla around 'Mechanical Resonance' and there's nothing wrong with that. Formulated AOR, tried and trusted riffs and hooks that could take granny across the road and deliver her safely on the other side. 'Dance All Night' is as cut and dried as their perms, and in a subversive sort of way I'm very impressed. They ought to be extremely huge in the more accessible parts of The United States and I wish them every bit of luck. As for advice, get out of England and over there as soon as you possibly can.

Jeff Burton



STRANGEWAYS
'Walk In The Fire'
(BMG Import)
****

This is the sort of record that makes my week complete - and makes John Duke leave the office in disgust when I lob it on the office stereo! Strangeways, the Scottish-American purveyors of classy AOR rock have come up with a worthy successor to their excellent 'Native Sons' album.

It may be less immediate and more thoughtful than its predecessor - none of the songs have the instant appeal of 'Dance With Somebody' or 'Where Do We Go From Here' and there are no ballads in the ethereally pristine mould of 'So Far Away' or 'Goodnight L.A. - but doncha always find that the most satisfying albums with the lengthiest lifespans are those which creep up on you gently, rather than mugging you on the first hearing?

One of the biggest surprises on the album is the change in Terry Brock's vocals. He has now largely abandoned the high flying falsetto that drew so many comparisons with Journey's Steve Perry in the past in favour of the full-bodied approach, singing from the chest rather than from the throat and endorsing the songs with a bit more muscle than previously. This departure enhances rather than diminishes the man's not inconsiderable talent; listen to him in full throat on the album's title track and you'll hear what I mean!

The album was produced by guitarist Ian Stewart with John Lee and they have pretty much played safe, but have still captured the clear air quality that was such an attractive feature of 'Native Sons', while the mix has the kind of depth and substance one would expect from Mike Shipley *(Def Leppard, Dare etc.)*.

With a number of quality cuts to choose from, everyone is bound to have their own favourite, but my personal picks are 'Where Are They Now' with its bass slapping rhythms and smooth melody, 'Every Time You Cry', whose pulsating undercurrents are vaguely reminiscent of Journey's 'Don't Stop Believin' *(sorry, guys - just my personal opinion, ya understand!)* and the insistent 'Into The Night'.

There's still room for improvement, but Strangeways are definitely coming of age and I can't wait for the next album - it'll be a killer!

Valerie Potter

INCUBUS
'Serpent Temptation'
(AVM Records/Metalworks)
****

Incubus is a trio of West Coasters who deal a winning hand of rough, tough and gruff speed metal. Their sound is an abrasive mix of heavy-duty guitar, thundering basslines and full-speed-ahead drumming. All these elements blend together into a solid slab of noise which is neither pretty or particularly unusual, but it does have a kind of gut-level appeal. No one could fail to be impressed by the physical quality of their music. This mighty sound is topped off by some fine big-lunged growling by bass-man Scot.

With the Adam'n'Eve connection in the title track and other songs with names like 'Blasphemic Prophets' and 'Sadistic Sinner', some heavy religious influence seems to be what makes Incubus tick. The lyrics are peppered with references to God

and it is the Bible rather than Roget's Thesaurus that they obviously turn to when stuck for words. But don't think they are simply a speed metal Stryper; The One Upstairs and his old sparring partner the Devil are used as metaphors for the forces of good and evil in 20th century living. Who said thrash wasn't deep
'Serpent Temptation' is a good lean out with all the excess fat trimmed off. No messing about with poncey slow bits, just efficient speed metal.

Eddie Gibb

DOCTOR AND THE CRIPPENS
'Raphanadosis'
(Manic Ears Ache 018 lp/cd)
****

Reader: Mark, what does 'Raphanadosis' mean?
Mark: It 's something to do with having radished stuffed up your arsehole. Bet you wish you hadn't asked?
Reader *(between vomits)*: Bleuuurgh ...yes...bleeee...
Those charming chappies and amateur gardeners Doctor And The Crippens are back, by popular demand *(or so Shane at Manic Ears would have you believe)*, and they're waving radishes at their enemies.
With the best album of its type *(all-the-brains-of-a-box-of-rocks-core)* since the mighty Wehrmacht's 'Biermacht'. All the same, it's a mistake to call this stuff 'throwaway', there are more 'semi-songs' on 'Radish-bottom' than 'From Enslavement To Obliteration' for starters, including the total metal-death-internal organ-ripping grind of 'Anti Christ On Button Moon', which is ten times as scarifying as anything on the new Black Sabbath record.
The Sore Throat style 3,000 tracks in less time than it takes to list all Whitesnake's good points *(ie 10 seconds)* stuff is kept to a minimum, with only 'Bench', 'Epic', 'Fire Prevention', 'Eight Years In Office' and the utterly genius 'Extreme Noise T.' clocking in at under a minute. Instead stuff like 'Song For Guy' and 'G Plan From Outerspace' is pretty memorable considering the fact that they're noise hardcore oiks from places like Southport.
Any band who have a song called 'Nightmare On Sesame Street' is alright in my book *(don't look now, here comes Big Bird Krueger!)*, and as long as they don't try and play gigs in my front room, I'll be friends with them.
Buy if you like the sound of young boys with silly names playing their guitars.

Mark Day

MUCKY PUP
'A Boy In A Man's World'
(Roadrunner)
*****

A while back I remember hearing an album by this band called 'Can't You Take A Joke' and just writing it off as a S.O.D. rip off. But what the hell has happened? Over the short time between the two albums,this outfit has progressed by leaps and bounds and become highly diverse. I can't believe how interesting and varied they've become. So many styles of music are displayed on this album that it should appeal to everyone. All thoughts of Hardcore sounding the same should be smashed by Mucky Pup. Each track sounds completely different, so this is generic Hardcore band. The Hardcore ingredient is still there but funk/rock/hip-hop/metal and blues are also mixed in. It's one big mix bag of musical styles, all shaken up and tipped out onto vinyl. I can also sense a great deal of spontaneity. These songs sound like they were really developed in the studio with extra twists being added, pushing each song to it's limit. A lot of thought must have been spent to ensure their complexity.
Mucky Pup seem to have also progressed lyrically since their debut L.P. with many more serious songs,covering relevant subjects,and personal thoughts. The humour is still there of course with song titles like 'Death By Cholesterol' and 'U-Stink, But I Love You'. Overall this is a highly intelligent album,for very open-minded and intelligent people. I was expecting very boring and unoriginal American style Hardcore, so it's a pleasant surprise to hear such adventurous ideas. Give it a whirl, I think you will be surprised too. Especially you people who write Hardcore off as being a load of noise, open your minds and let Mucky Pup in. You won't regret it.

James Sherry

BANG TANGO
'Live Injection'
(World Of Hurt WEP 1000)
****

'Psycho Cafe'
(MCA advance tape)
****

I guess I'm supposed to be impressed by the fact that Bang Tango were signed without so much as recording a demo. I'm not.
Combined with the fact that, according to the blurb on one promo tape, the band are only signed for two pieces of product *('Live Injection', a live mini-album followed with indecent haste by 'Psycho Cafe')* suggests to me that some record executives, ambulance chasing along behind the mobile toxic experiment that is Guns 'N' Roses, are smelling the smell of muchos greenbacks to be had, and screw long term career development.
Which is a shame. Bang Tango deserve better than the inevitable *(and inaccurate)* Guns 'N' Roses comparisons the label are inviting. 'Live Injection' may well be masquerading as a 'Live Like A Suicide' mini-live-E.P.-thang, but it's part of their 'major' deal and only licensed to an 'indie', with the full album a mere two months behind it on the release schedule.
That vocalist Joe Leste occasionally breaks into the patented Axl howl doesn't help now, does it? Otherwise, Bang Tango are a way above average, slightly funky rock act who've as much in common musically with Ratt, Van Halen or Kix as they do with G*** 'N' R****.
Both records are well produced and recorded *('Live...' by Randy Burns/Howard Benson, 'Psycho...' by Benson alone)*. 'Live...' reveals the band as a powerful, energy charged live prospect, even touching Red Hot Chili Peppers territory on 'Do What You're Told'. The choice of Hanoi Rocks' 'Futurama' is a pretty odd one, as it's neither one of Hanoi's best numbers, or an indication of Bang Tango's real direction *(like, no one's ever come close to the Hanoi's drug addled sloth on record, and most bands seem to miss the point by yards)*, but it holds together.
'Love Injection' is the standout track, all AC/DC chorus and George Clinton P-funk guitar, with the ludicrously named Kyle Kyle *(Minogue Minogue)* weighing in with some wicked bass.
With one mini-album under their belts *(or should I say between their legs)*, the Tangs open 'Psycho Cafe' by swaggering out 'Attack Of life', one of the most strutting, cock sure and arrogant slices of rock yet committed to vinyl. It's good and it knows it.
Elsewhere there's the Van Halen-ish 'Someone Like You', a studio cut of 'Love Injection' on side two, along with 'Do What You're Told' *(also duplicated on 'Live...')*, and a level of consistency that's unequalled this side of, err, 'A******* For D**********'. Fraid that's the only other album that comes to mind with such a low level of 'weak points'. But it's a star off for what looks like pretty blatant moves by the record label in the states to foist this band on the public as something they're not, ie G'N' bloody R. Otherwise, Mark says check 'em out!

Mark Day

PROPHETS OF DOOM
'Access To Wisdom'
(AVM Records/Metalworks)
***

Prophets Of Doom hail from Denmark, a country where the standard of living is high and unemployed young people are given a decent amount to live on. Perhaps this is why the Prophs have opted to write about fantasy not reality, because the reality isn't really too bad. Let's face it, a song that went "the government is great, they've just increased my dole" would not be considered cool by the angry young blades of the rock'n'roll fraternity.

No of course it wouldn't, so instead they have lined up a parade of dreamland *(their word, not mine)* images of sky, wind, trees and all manner of other natural beauties. Unfortunately not everything is lovely in the perfumed garden; the blood of sacrificed virgins spills freely on the ground and there is always a nightmare around the corner waiting to pounce on the unwary dreamer.
Soundwise they have been picking over the remains of rock's past; no doubt Oz at his peak was their hero. So with all the pomp and ceremony that they can muster, aided by the obligatory atmospheric intro, the Prophets have turned in a straightforward heavy metal album that boasts a clean production and plenty of robust solos. At certain points they step on the gas, but not really enough to attract the attention of thrash hard-liners. The most unusual thing about this record is the singer's vocal high jinks, as he slips effortlessly from somber bass tones to a faultless falsetto that would shame the Bee Gees! On the instrumental 'Structural Madness' some interesting sounds are coaxed from a keyboard but are not fully exploited elsewhere.
'Access To Wisdom' is competent HM with few dazzling fireworks but no damp squibs either.

Eddie Gibb

OBITUARY
'Slowly We Rot'
(Roadracer Records RO-9489-I)
****

Slowly We Rot'! Well, is there any other WAY to putrefy! Yeah, we are snivelling death, hate, speed that goes way beyond the realms of bad taste, to enter a new arena of spastic awfulness! Suffice it to say that if this album was a woman it couldn't wait to get its knickers off and piss on your goddamn floor! A five piece from Florida, Obituary come on like the bastard, rabid progeny of early Slayer and Death. The vocals of John Tardy resemble Cronos with a hangover or Bathory with extended jaundice. Truly this man makes such

* Burn
* * Condition Critical
* * * The Song Remains The Same
* * * * High Voltage
* * * * * Hotter Than Hell

a grizzled maw as Lemmy appear to have been undergoing elocution lessons for the past twenty years! He does not sing, he does not screech, he does not growl, he aurally defiles! A godforsaken disconcerting sound that complements Obituary's stained thrashings perfectly. Musically we are wailing death, hate, speed, Cadbury's Roses, mayhem, with titles like 'Internal Bleeding', 'Bloodsoaked' and 'Stinkipuss', making it as blessing *(if I may use such a word)* that no accompanying lyric sheet was, er, forthcoming!

Musically 'Slowly We Rot' owes a lot to Slayer and probably, though they might not admit it, early Venom as well, circa 80's 'Black Metal' right up until 84's disappointing 'At War With Satan'.

The words are mostly incomprehensible and the sound a relentless barrage of high speed riffing broken sooner or later by slower, heavier, segways. Once you tear the camouflage speed cap off this band they show a staggering amount of promise. Guitar solos are few, fast and frantic, courtesy of Allen West, and are perhaps the weakest link in the Obituary chain of command.

But the riffs are at times mother of goddamn pearl as the slow mosh section of 'Til Death' shows. Candlemass at their doom sodden best this band rises on occasion to momentous heights, and 'Til Death' is a brilliant crunching number, burnished hate that'll suck the testosterone out of your balls and spit it disdainfully back into your face! 'Slowly We Rot' starts off slow, bleeding church bells and a subterranean riff that soiled and blackened has probably been lying around in an S bend for the past couple of months. As atmospheric as Kings Cross toilets at around midnight and just as open to interpretation!

It must be said that Obituary deliver some of the most intense, heavy doses of thrash it has ever been my good fortune to be on the spine peeling end of! But apart from making a cat's cradle out of your nannies colon this band boast GOOD songs. Get by the silly titles, the oh so tacky cover, and Obituary are not far behind the immense Sepultura in the death metal stakes. Less complex perhaps but that will come with age and experience.

'Immortal Visions' is about as intricate as it gets, with perhaps speed on occasion covering for actual technique, because everything here is totally manic, rushing headlong through any flared orifice you care to mention. The lead guitar is the main problem, Mr West seems to have an obsession with his whammy bar and is obviously intent on going as fast as he can over as short a distance. On occasion his starts are less believable than Ben Johnsons and it all gets a mite congested.

The best news to note is that the most recently written tracks to be sacrificed on Obituary's dank altar *(Roadrunner put the band back in the studio to record four additional tracks to round out an original eight)* are easily the best on offer showing improved structure and pacing. The riffs on 'Suffocated', 'Bloodsoaked', 'Deadly Intentions' and 'Intoxication' are of a higher quality than elsewhere, and not as repetitive as say 'Stinkipuss' or 'Internal Bleeding'. A nice bit of incestuous cannibalism those two, and yes Obituary you can use that for a future title! The end of 'Intoxicated' is totally devastating, devilish riffs with an unstinting black grace, showing that when this band burn they are an amazingly powerful unit. Heavy? I've rarely heard anything so goddamn lifeless, some of this material just lays there and festers under its own weight!

John Duke

DELIVERANCE
'Evil Friendship'
(Metalworks V.O.V. 673)
***

How you take the second album from the reputed 'world's evilest band' probably depends on your personal beliefs. If you're a big fan of Stryper, Shout, Bloodgood and Barren Cross you're probably going to give 'Evil Friendship' a wide berth and denounce them for meddling in things man was not meant to meddle with.

If you're a serious student of the darker side, you might well do similar, but if you're the kind of person that thinks King Diamond is the last word in Satanism you'll probably find the superficial 'evilness' of Deliverance right down your street.

If, like me, you're a confirmed *(sic)* atheist, you'll probably dig 'Evil Friendship' for the enjoyable B-movie hokum that it is.

Opening with a Bathory style flourish of speed on 'Dies Irae', embellished with mock classical 'speed-keyboards', 'Evil Friendship' can be a touch dischordant on the ears till you adjust to the sound of divebombing guitars, confusing and abrupt tempo changes and 'pomp-thrash' keyboards. Like early Celtic Frost, this music is either highly organised to sound like this, or the band are playing completely at random.

For all the conceptual waffle of tracks like 'No Way Out', 'The Drowning' and 'Requiem', there are nice touches, such as the John Carpenter-ish keyboard intro to 'Rabid' *(though any serious splatter movie fan would point out that something in a David Cronenberg vein might have been more appropriate considering the title)*. Why the track breaks off into a disjointed drum freakout isn't entirely clear.

Meanwhile, the title track stands out as being completely out of character for the band, riding on the back of a fairly standard metal riff for once in what I can only describe as proto-L.A. Satani-glam rock.

Deliverance, at the end of the day, come across as no more and no less than Venom at their most ambitious, but lacking in the musical savagery of the Geordie metal coven. Mind you, if the primal roar of 'Black metal' is missing, at least Deliverance have the sense to keep the band members out of the spotlight, while Venom blew the lid off their 'supernatural' image everytime they gave an interview, had their pictures taken or played a gig.

I await the envelope full of chicken entrails from the band with no small amount of amusement.

Mark Day

THE GODFATHERS
'More Songs About Love & Hate'
(Epic 4633941)
*****

In the Metal Hammer office, some people are dead easy to impress. You could impress Val Potter, like I did, by telling her you spotted Ian Hunter in Kensington Market. You could impress John Duke by sitting through a whole album of Brazilian Thrash Metal alongside him. You could probably impress me by buying me a double jack and coke at The Marquee.

But how do you go about impressing Chris Welch? I mean, the guy's seen The Who and The Stones at their most seminal. He's seen Zeppelin at their creative peak. Photos circulate the office of Chris sharing champagne with Marc Bolan or sitting in on a jam session with Steve Winwood. Whatever me or John might think, the new Sepultura album is not going to do the trick, he's measuring things by a far higher standard.

Well, the next time I want to try and leave 'the old duffer' *(as he's affectionately known)* with his jaw agape and a look of astonishment on his face, I'm going to thrust 'More Songs About Love & Hate' under C.W.'s nose. An album carved from the same rock that gave forth the Stones and the Who, whilst most rock in '89 comes from a different quarry entirely. The Godfathers transcend the cliques and fashions that dominate '89, cause they've plugged their guitars directly into 'the source'.

While there's no track on 'M.S.A.L.&.H.' as braincrushingly classic as the title track from their last album, 'Birth School Work Death' *(a big fave on The Quireboys' tour bus, incidentally)*, 'M.S.A.L.&.H.' is more consistent.

The themes expressed in the title of the album are grasped so tightly you'd believe vocalist Peter Coyne had 'love' and 'hate' tattooed across his knuckles. Characteristically, most Godfathers choruses comprise of one line hammered down again and again with the forceful determination of a zealot fired by complete conviction, there are few grey areas on this album. 'Life Has Passed Us By' has a lyric so melancholy it would make you weep, 'Walking Talking Johnny Cash Blues' is amphetamine driven Country & Western, 'How Low Is low' is despair personified while 'She Gives Me Love' is an unbridled and uplifting power love song.

Imagine Tyla and The Dogs D'Amour stripped of their wine bottles, bird's nest hairstyles, flowery romantic leanings and silly accents. Imagine them brought down to hard concrete street level in South London, in sharp suits and still with a sharp eye for a solid song, and you're getting close to The Godfathers. No frills, no fuss, just solid songs played with brooding determination.

The kind of stuff even Chris Welch could groove to, it's timeless.

Mark Day

NAKED RAYGUN
'Understand?'
(Caroline CARLP6)
****

This is the second album from those four cheeky chappies from Chicago who I am particularly fond of not only for the fact that they are attempting to stretch hardcore with punk laced chords and pop sensibilities, but because they manage to get over to this miserable island once in a while! Last year they were totally mismatched supporting Napalm Death, but undismayed the lads are planning a return bout this very month. Attaching hardcore sensibilities to accessible riffs and equally strident melodies will always get my steely jowled mew of approval. A more subdued effort tempo wise than the debut, what we have is considered, class, hardcore, musically hearkening back to the late seventies in a BIG way.

For example on the first track 'Treason' we find the scratching riff from The Clash's 'Complete Control'. 'Hips Swingin' has analogous driving punk chords interlaced with blocked chops, blinded chords, muted power and it's fuggin' enormous! Love the title, great simile for the political machinations of major powers - social introspection begins at home perhaps? The title track 'Understand?' indulges in leviathan terrace vocals though it could do with a bit of clarification on the guitar as the production overall is rather dodgy and masks some of John Haggerty's finer moments. And there are a few of them!

'Entrapment' resuscitates the riff that PIL actually brought to life on the rock and roll operating table with the track 'Public Image' back in 79 and was then quickly slapped around the shoulders of all manner

of groups, most notably and with greatest success by The Pretenders. This is a dancing rapid fire number with the solo going out of its way to complement driving staccato riffing. Give and take in a song, lovely. By 'Bughouse' Naked Raygun are making good their threat of dishing out sweating power-chords plus attendant glacial melodies with large towels to fan them down. The riffs are cloudy, grinding, the melodies crystal clear. You can hear most of the words even though the vocalist could never be accused of singing! 'Wonder Beer' is great, ensuing with a basic, fast, punk garage trashing on guitar, but it turns out to have the hook and chorus of the album, in fact one of the best executed choruses I've heard in the HC format. Dedicated lyrically to the perils and false machismo that heavy drinking entails, it's definitely chant along stuff. I'd raise a glass to it anytime, not that I ever touch a drop myself!

Side Two starts with 'Never Follow' one of the more intense numbers, very simply put together, driving hard, though unfortunately most of the instruments are still peering out of a dirty windscreen. The standout track has to be 'Vagabond Dog' written by the vastly underrated Pierre Kezdy. Hampered somewhat by the well dodgy production hoisting everything way too low, we have thick squidgy bass, slow modulated drums, and distorted guitar laid so far back in the mix that it's squashed up tight against the toilet wall, squinting against shattered griffiti. But it's totally devastating, exuding hypnotic Cure like vocals, slow, deliberate, dreamy, intimidating. The sound is spaced, in the mode of Fugazi, and surely points the way ahead. At different moments the heaviest, the loosest, the most melodic; a song of many shades that never gets beyond its means. Naked Raygun make the most of what they have and it shows. Hardcore for the nineties anyone?

John Duke

DIRTY BLONDE
'Dirty Blonde'
(Outpost Entertainment)
**

Hipswingin' wannabes with pretty pink guns, Dirty Blonde like to sing about wise ass-rebellion, and hot babes in cars whose only purpose in life is to go down on wise-ass rebel rockers. They also have a vocalist, Jimmi St. James, who sounds not entirely unlike a nasally-afflicted Vince Neil, a guitarist, Kezzy Mack, whose digits twitch automatically into 'widdly' mode precisely two thirds of the way through each number, and a nice line in shamelessly pilfered rhythms. In short, just about everything you'd have a right to expect from a band called Dirty Blonde. And does it move me, groove me, make me wanna dance? Sure: like a dead cat on a cold tin roof.

It's not that Dirty Blonde are irredeemably AWFUL...I've heard worse from richer, more famous names...but the thing is, I've also heard a million other bands who sound EXACTLY the same...same riffs, same hooks, same Rigor Mortis school of excitement. I guess that the titles *('Girls Night Out','Ladies In Mercedes', 'Restless Young & Wild' and 'Too Cool For School')* should have been a bit of a giveaway, but none of the four songs on this mini-album convince me that Dirty Blonde are anything but play-safe identikit rockers without an idea between 'em; and at a time when bands like Guns 'n' Roses, Wolfsbane and Danzig are bringing animal instinct back into heavy rock'n'roll, and are carving disgusting inches of blubber off of Big Fatty Music Industry, this kind of politely vacuous nonsense is about as welcome as a season ticket to the clap-clinic.

I hate to say these things... HONESTLY... but, even more, I hate the leprous prevalence of copycat monotony in the music I love. Sorry, but I can only say it like I see it, and all I see here is, at best, caricature rock'n'roll, and, at worst, empty-headed 'PRODUCT'. As a friend of mine might say, 'Ya gets no SOUL echoes...'

Turner D. Century

BEEFEATER
'Need A Job'
(Wetspots Records Wet 004T)
****

Welcome to the world of avante-garde music journalism - we didn't like this album at the recommended speed so we reviewed it at 45 r.p.m.!! This low priced six track recorded in 1986, is an amalgamation of a variety of styles from the hardcore to rap/funk.

Opening track, 'In America', is lyrically based around numerous well known nursery rhymes delivered in a fast rap style. It contrasts 'Need A Job' and 'Laurel Grove' which are a more jagged form of hardcore that tell of the desperation caused by familiar hardships in life. On side two, which clearly shows how this E.P. has not dated. 'Apartheid' opens the action in the form of a narrative questioning of the humanity of the First World in relation to this regime over a rumbling funk guitar and tribal beat. Recorded in 85 and still applicable in 89, 'Government Worker' is short, sharp and to the point. This leaves 'Better n' Me' to close the E.P. in a more wailing punk fashion than used elsewhere and rounds up what we consider to be £2.99 well spent of anybody's money. They've even dedicated it to Phil Lynott and D. Boan, so how about that.

Drunk'n'Disorderly

THE ROSE OF AVALANCHE
'Never Another Sunset'
(Avalantic Records AVE LP 1)
**

The goth persists. Just when you thought it was finally sinking, buried in a coffin or prancing safely around within the confines of a cemetery somewhere, it reappears. How dismal. Hang the black drapes, spill some blood on the carpet and don a crucifix. Sorry, I hate to carve out categories, but in this instance it's already happened.

Oppression is the name of the game, and it weighs severely from start to finish with The Rose. Nothing sounds in tune, especially the vocalist. Singing lessons or a new vocalist could well be in order here. Opening track, 'What's Going Down' is saved purely by the guitar break, which cracks competence for a few bars. But for the most part this track is like the rest of the album. Dull to the point of incredulousness, if you know what I mean. 'Don't Fly Too High' whispers of what could be, but probably never will. It's the strongest song but it still couldn't lift a jar of feathers.

The same has to be said for the new single, which shares the album's title. Of gothic epic proportions, this acoustically dominated depressant warbles like a widow's lament. The latter would no doubt be full of more joy. 'Delusions' proves further the lack of talent lying in Philip Morris' voice, but we won't harp on about that any longer. A bumblebee who's had it's sting pulled, and that's really all.

This is well packaged at least, the painting on the inside of the sleeve is the brightest spot in evidence. But don't let it fool you. If this lot had been around four or five years ago, maybe, but the Sisters Of Mercy's bandwagon left this station an age ago at least.

Liz Evans

THE BUCK PETS
'The Buck Pets'
(Island 791049 - 1/US Import)
****

Crazed energy belted out from the guts of enthusiastic floppy fringed young men, reluctant to leave their teens, is commonly cast into the garage of rock'n'roll. This garage houses anything too robust for the mainstream, and although it's a fitting venue for some bands it's too cramped and inaccurate for the Buck Pets. These guys are vaguely subversive, but not to the extent of allowing their guitars to get overly dressed. Anything apart from the music hails from the subconscious, it just happens to be there. Call it melodic hardcore if you feel pushed for descriptions, but there's a whole lot more to this band than fuzzy genres.

Soul Asylum shakes hands with Led Zeppelin and 'Iron Cock' heads off in a groove of brilliance, spinning dizzy circles with a sprinkling of sex tucked into the bite of the riff. The echoes blow you off balance. 'How Delicious She Looks' lands with a snarl born from the back of Andy Thomson's throat, growling at your feet. Slow backbeats and grunge that sticks, ensure the Buck Pets maintain a decidedly tainted profile. Soulful tuggings of the heart amidst an intelligent tenderness put you at the mercy of Chris Savage's guitar on 'Inamorata' and blue tears splash in time. Emotion galore comes buzzing from the amps on a distorted wave of crying feedback. A hefty chorus supplies the vertebrae to 'Song For Louise Post', bruised by the bass and just standing beneath the crashing of a snare. 'Perfect' is nearly, jumping and snapping and cavorting with glee. One key beat unleashes a plethora of noise and dangerous sounds.

A trace of Cure tambourine and basslines, tick tock drumbeat and screeching rhythm lays the carpet for the slipping guitars. How else could this album wave goodbye, but on a patch of feedback?

Liz Evans

COSTELLO JONES
'A Little Bit Crazy'
(POKO PALP 88)
**

A rib-tickling version of 'Eine Kleine Nacht Music' opens Mr. Jones proficient solo LP. A good idea until you ralise he does it straight and that it could easily grace a James Last collection. The oddly named 'Costello' knows commerciality when it comes his way and there's no denying the Finnish singer, song-writer has an ear for an easy hook and a big pop ballad.

Unfortunately it sounds as though the 'top Finnish session musicians' he hired for this album have spent too much time grooving to Abba. 'A Little Bit Crazy' is a misnomer for this record, unless your idea of 'Crazy' is cabaret-style Bon Jovi delivered with all the vocal passion of Barry Manilow.

Clinical production and predictably cliched rock histrionics give the music a stale, half-digested, half-disgusting feel. It leaves the foul sound of rehash ringing in the listeners ears; no prizes for originality here.

At this point it's only fair to say that the songs are 'catchy', accessible and feature some impressive arrangements The word 'competent' springs to mind, a description that should go down like a bucket of cold sick with any self-respecting metal fan.

High points include 'Play With The Fire' which rocks out passably and is introduced with a squeaky melody reminiscent of the theme from 'The Rockford Files' *(not exactly rock and roll, but inoffensive.)* and 'Smash that Radio' which has a spirited, powerful solo.

Too clean, too contrived and too hideously 'nice' for my tastes, Costello Jones lacks the originality and punch to make a decent rock record. At times this slightly bizarre collection touches on that aged Music genre 'Power pop'; power crap really.

Eddie Gibb

SINGLES

Reviewed by Liz Evans and Vow Wow

Well at least I've got some help this week. Rei and Genki from Vow Wow proffered their opinions on the 45 pile, so I don't have to take all the blame.....

BON JOVI 'I'll Be There For You (Phonogram)

Genki: This sounds so American, it's a typical U. S. ballad and Bryan Adams does it better. We do like Bon Jovi, but this song doesn't suit his voice. When he sings harder rock, he's very good, but when it comes to an authentic tune he can't sing!
Rei: It's very similar to so many other ballads, but that's often the case with ballads.
Liz: Is Jon Bon Jovi still a rock star or has he been diluted to a pin up popster? This single is dripping wet and totally spineless. If he's going to insist on being there for anyone, it'd better not be like this!

JEFF HEALEY 'Angel Eyes' (Arista)

Genki: We saw him live recently and he was brilliant. Maybe he's aiming at a bigger market with this single, but I prefer the B side.
Rei: He's a real genius, a great blues guitarist and singer, but I agree with Genki, this isn't representative of what he's capable of.
Liz: I think they've said it all really....

CARL MARSH 'Here Comes The Crush' (Polydor)

Genki: There's a big gap between the sleeve and the tune. Judging from the sleeve I thought this was dance, pop Aha type stuff. But it's better than I expected. An album full would be too much though.
Rei: There's a real Middle Eastern feel to this, it should be called the Gates Of Babylon or something.
Liz: Bland. Blancmange. And tasteless.

CRIMSON GLORY 'Lonely' (Roadrunner)

Rei: Well his voice sounds like Geoff Tate from Queensryche...
Genki: I prefer more down to earth hard rock, this isn't really my taste in music, but it's above average for this type of thing.
Liz: It's not bad, and if you can forget all about Queensryche, maybe it's even better..?.

LITA FORD/ OZZY OSBOURNE 'Close My Eyes (RCA)

Genki: Is this Hotel California? And what a horrible sleeve!
Rei: When it started I thought it was Hotel California. When the guitar part came in, I was convinced it was Hotel California! But Ozzy's a nice guy..
Liz: Hotel California?? No way Jose. This is one of the more atmospheric pieces from Lita's album, not a good singles choice, but evocative enough to win my favour. Hotel California..Hmph!

KINGDOM COME 'Do You Like It' (Polydor)

Genki: Very average, not at all distinctive. When they made the first LP we thought it was a parody, Monty Python's version of Led Zeppelin. They have to be different now, but judging from this they've failed!
Rei: Genki sounds like an English critic! He's right though, this is very commonplace.
Liz: Yes. I do like it. Kingdom Come are burying their Led Zep imitations, and if they continue with this kind of fast moving rock'n'roll, they'll soon burn the comparisons away. More please.

DREAMS SO REAL 'Rough Night In Jericho' (Arista)

Genki: This kind of tune reminds me of a late '60's song, the sort of music we first listened to when we got into Western styles. Reminds me of those happy days!
Liz: Good solid bluesy feel and a low down groove with a commercial shine. The pop element is detectable, but it's hidden well enough to prevent any accusations. Why haven't we heard more from this band?
Rei kept quiet for this one. I think the task of reviewing had beaten him and the prospect of Soundcheck loomed ominously ahead. Enough to silence even Mark Day. Well, no, perhaps not....

METAL KINGS CONTEST

Calling all good looking dudes! Following the success of the Metal Queens Contest earlier this year, when we asked girls to enter their own pin up photos, we now bow to public demand and give the boys a chance.
Do you think you have the rippling muscles of Manowar or the raunch appeal of the combined ranks of Guns n'Roses? Have you got the clean cut good looks of Joey Tempest or the unshaven charm of Jon Bon Jovi? Perhaps you too could be bedroom wall poster material. If you think you fit the bill, then send in your pictures and the Metal Hammer raunchettes (that's all the girls on our staff) will judge the best two Metal Kings, who will win a goodies bag of albums and tee shirts etc. and given tickets for a rock show. (To be specified according to availability, suitable location etc).
Ten runners up will get an album each.

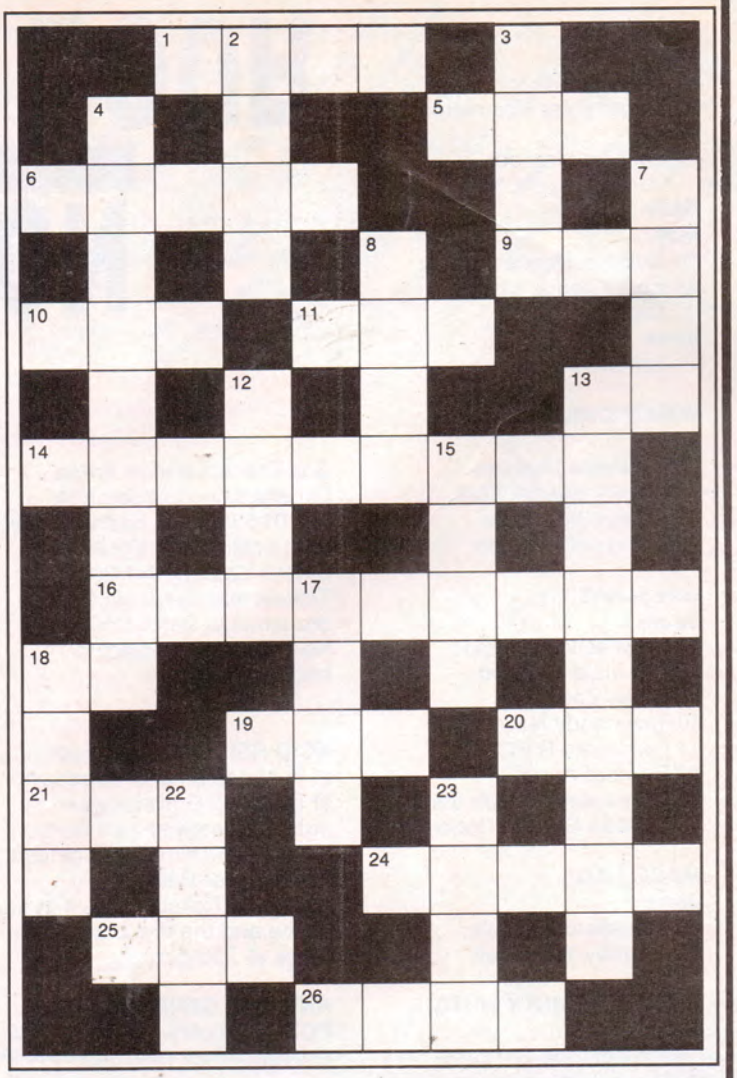
We will of course publish the pictures of the best 12 entrants including the two Metal Kings, and entrants must give their permission in writing for us to publish the pictures sent, without charge. And we will invite the two Metal Kings to a real rock star style picture session with a top photographer. So only enter if you think you can cope with sudden fame!

Start practising your rock star poses, and send in the best shots of yourselves to:

Metal Kings,
Metal Hammer,
59 Queens Gardens,
London W2. 3HF.

Don't forget to put your name, age, address and phone number on the backs of pictures or on slide boxes, so they can be identified and returned. The Editor's decision is final and no correspondence can be entered into.

Closing date for entries: June 16, 1989



R WORD X No. 012

BY DOT MATRIX

The month of May*(hem)* has arrived, spring-cleaning should now be over and it's time to retrieve all the copies of Metal Hammer that mum/ dad/ partner have consigned to the bin. *(They don't understand you, do they?)*. Right before shoving them under the bed and hoping that mum/dad/partner don't notice that yet again the legs are six inches off the ground, study said mags, brush up on metal *(and brush off dust/mouldy lettuce leaves/fag ends etc. then cast your small beadies over this one. Once you've exhausted your incredible amount of knowledge, send Roxword (with your name and address)* to: Roxword, Metal Hammer, 3rd Floor, 59 Queens Gardens, London, W2 3HF. to arrive by 15th May 1989.

CLUES

ACROSS:

1. Joan Engine or black stone *(4)*
5. Def Mr. Elliot's first name *(3)*
6. The real Mammoth bass *(5)*
9. Ronnie James ——— *(3)*
10. Digital Delay Line initially *(1,1,1)*
11. ——— Zeppelin *(3)*
13. Peter Gabriel's shortest album title *(2)*
14. Band who believe in 'Justice for all' *(9)*
16. After the War Irish rocker *(4,5)*
18. Rainbow man's position to the silver mountain *(2)*
19. Under, New or of consent *(3)*
20. '——— the Fools Sailed Away' by 9 across *(3)*
21. *(and 17 down)* Jutta fronts Pilgrimage band *(3,4)*
24. *(and 3 down)* Band named after feudal superior knight entitled to homage *(5,4)*
25. ——— Wolf, yell of false alarm *(3)*
26. Are they mean m*t*e*f*c*i*g men or just insects? *(4)*

DOWN:

2. Frank Borneman fronts 'Ra' band *(4)*
3. See 24 across *(4)*
4. Burning liquid falls from the sky regally on British Steel Album *(4,5)*
7. Ms. Pesch's band *(4)*
8. Viking/Pat '———— is for Children' Nasty hot place suitable for the little brats *(4)*
12. Useful for headbanging - preferably long *(4)*
13. British Steel Album band insulting sacred object *(9)*
15. Heavy metal Maiden *(4)*
17. See 21 across.
18. Wizardy Osbourne *(4)*
22. Darren Wharton's courageous band *(4)*
23. Affectionate action with lips *(and tongue?!)* appeared at Donington 1988 *(4)*

ANSWERS to Metal Hammer RoxWord 011. AC/DC

ACROSS: 1.Angus Young 5.Banner 6.Get 9.Last 10.Track 12.Can I 14.Back 15.Hell 16.Hands 19.AC/DC 23.Way 24.Living 25.Heat Seeker.

DOWN: 1.Albert 2.Guns 3. She's 4.Needs 7.Flack 8.DC 11.Ride 13.Need 14.Black 17.Am 18.Singer 20.Chase 21.Wire 22.Sink.

LUSAKA II

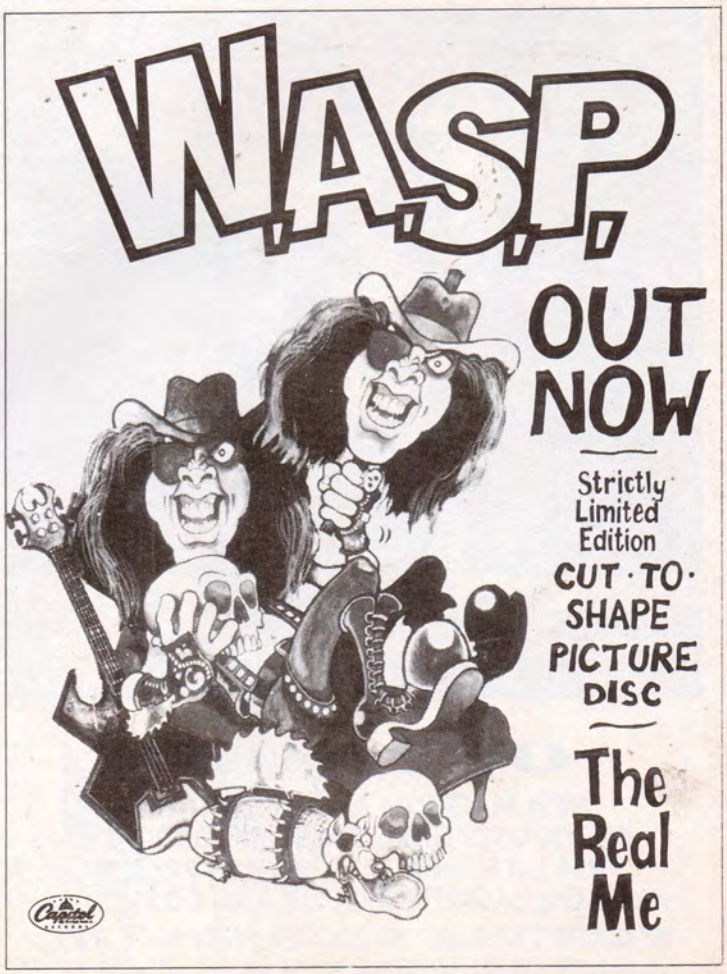
Silver Jewellery

A Dolphin	£14.20	F Double Axe Lge	£6.50	L Snake Pendant L	£8.00
B Dolphin	19.80	G Double Axe SM	5.50	M Snake Ring L	6.99
C Ram	8.60	H Double Axe Earrings	5.99	N Snake Ring S	5.99
D Ram Small	4.99	J Dolphin Earrings	5.99		
E Dolphin Small	4.99	K Ring	4.99		

MAIL ORDER

- MINIMUM ORDER £5.00 PLEASE.
- CHEQUES PAYABLE TO "LUSAKA II".
- UK P&P 85p TOTAL ORDER.
- OVERSEAS P&P ADD 20% OF ORDER VALUE (£1 Minimum) PAYABLE IN STERLING, TRAVELLERS CHEQUES, EUROCHEQUES.
- QUOTE RING SIZE WITH ORDER: XS(N), S(Q), M(T), L(W), XL(Y)
- ALLOW 28 DAYS DELIVERY.

17A COWLEY ROAD, OXFORD OX4 1HP
TELEPHONE (0865) 727734. TRADE ENQUIRIES WELCOME.



SABBAT
May
26 Portsmouth Pier
30 Nottingham Rock City
31 Leeds Duchess Of York
June
1 Dublin McDonagles
2 Belfast Queens Hall
4 Edinburgh Venue
6 Newcastle Riverside
7 Milton Keynes Woughton Centre
8 Glasgow Venue
9 London Astoria
11 Cardiff Venue

ANDERSON, BRUFORD, WAKEMAN AND HOWE
October
21 Edinburgh Playhouse
Tickets are priced £12.50 and £10.50 and are available from usual agencies and the box office. Tickets acquired from Tocta agencies will be subject to a booking fee.

ON TOUR

October
24 Birmingham N.E.C.
Tickets are priced at £13.50 and £11.50 and are available from the N.E.C.box office and outlets at: Birmingham Odeon, Birmingham Ticket Shop, the Mike Lloyd Megastores in Wolverhampton, Stoke on Trent and Newcastle under Lyme, Way Ahead in Nottingham and Derby, Poster Place in Coventry, Piccadilly Records in Manchester and T.L.C.A. in Liverpool.
October
28 London Wembley Arena
Tickets are priced £14.50 and £12.50 and are available to personal callers from the Wembley Arena Box Office and Tower Records, Piccadilly. All branches of W. H. Smith and Keith Prowse will carry tickets, but these will be subject to a booking fee, as will the credit card hotline, 01-900 1234. Further hotline numbers are: 01-240 7200, 01-379 4444 and 01-741 8989.

SUICIDAL TENDENCIES
June
18 London Astoria
19 Manchester International
20 Birmingham Irish Centre
21 Nottingham Rock City
22 Belfast Queens University
23 Dublin McGonagles
24 ,, ,,

OUT NOW!
NEW MAGNUM ALBUM CONTAINS PREVIOUSLY UNRELEASED RECORDINGS.
FREE INTERVIEW DISC WITH LP RRLP113
ALSO ON CASSETTE RRLC113 AND CD RRCD113
RECEIVER RECORDS LTD.
12, THAYER STREET, LONDON W1M6AU, TEL.: 01-935-8323

DARE
May
30 Birmingham Irish Centre
31 Manchester International
June
2 London Marquee

GUN
May
28 Dundee Dance Factory
29 East Kilbride Village Theatre
June
1 London Marquee

WRATHCHILD
June
5 Swansea Mothers
6 Cardiff Square Club
8 Bristol Bier Keller
9 Liverpool Sloanes

GIN SLING
June
1 Newcastle Riverside
8 Sheffield Locarno
9 Stoke Zoo Club
10 Tonypandy Naval Club
11 Llanharen R.F.C.
12 Bedford Angel
13 Doncaster Scratch and Sniff
16 London George Robey

MACC LADS
June
6 Mansfield Gigolo's
29 Torquay Town Hall

DUMPY'S RUSTY NUTS
June
8 Morecambe Gardens
16 Wimblesbury MM
17 St Albans Horn of Plenty

JUNIOR MANSON SLAGS/SCREAMING JESUS
June
5 Brighton Old Vic
6 Hastings Crypt
7 Bristol Tropic Club
8 Birmingham Barrel Organ
12 Newcastle Riverside
13 Sheffield Limit
14 Leicester Princess Charlotte
15 Leeds Duchess of York
17 Manchester Gallery

PINK FLOYD play at the London Docklands Arena on **July** 4, 5, 6 and 7.
The show on July 4 is a special gala night for charity in aid of Music Therapy, Greenpeace, Childline and The Medical Foundation For The Care Of Victims Of Torture.
The show consists of two sets and has a total running time of three hours, including a two minute break! The first set is comprised mainly of songs from their last album 'A Momentary Lapse Of Reason' and the second set includes a selection of tracks from 'Dark Side Of The Moon', 'Wish You Were Here' and 'The Wall'.
Showtime is 7.30 p.m.
Ticket price is £17.50 and tickets are available from the Box Office, London Arena, Limeharbour, London E14, Tel: 01-538 1212. Further credit card hotlines: 01-379 4444, 01-240 7200, 01-741 8989. Tickets also available from all branches of W. H. Smith and Keith Prowse (subject to booking fee).

ACID REIGN will be headlining at 'A Midsummer's Hoedown' at Sheffield University on **July 1.** The other acts on the bill are Re-Animator, Toranaga, Lawnmower Deth and Amnesia. Tickets cost £4 in advance and the first band is on stage at 7.30 p.m.

AND THE GENERALS RAN FOREVER play the Fulham Greyhound on May 30.

KING'S X will be supporting **ANTHRAX** on their European Tour. The schedule is as follows:
June
17 Nottingham Royal Centre
18 Sheffield City Hall
19 Glasgow Barrowland
20 Bradford St. George's Hall
21 Hanley Victoria Hall
22 Off
23 Cardiff St. David's Hall
24 Bristol Colston Hall
25 Brixton Academy
KING'S X will **headline** the following:
June
26 Marquee, London

ON TOUR

29th MAY '89

METAL HAMMER UK READERS CHART SINGLES

1. **LITA FORD/OZZY OSBOURNE** Close My Eyes Forever
2. **METALLICA** One
3. **ONSLAUGHT** Let There Be Rock
4. **POISON** Your Mama Don't Dance
5. **KINGDOM COME** Do You Like It
6. **TOM PETTY** I Won't Back Down
7. **VINNIE VINCENT'S INVASION** Love Kills
8. **GUNS N'ROSES** Paradise City
9. **THE OUTFIELD** Voices Of Babylon
10. **ANTHRAX** Anti Social
11. **W.A.S.P.** The Real Me
12. **JUNKYARD** Hollywood
13. **ROCKET** Def Leppard
14. **BLACK SABBATH** Headless Cross
15. **W.A.S.P.** Mean Man
16. **HELLOWEEN** I Want Out
17. **JUDAS PRIEST** You've Got Another Thing Comin'
18. **VAN HALEN** Feels So Good
19. **VIXEN** Cryin'
20. **GARY MOORE** Ready For Love

METAL HAMMER UK HEAVY METAL ALBUMS CHART

1. **DANGEROUS TOYS** Dangerous Toys
2. **URIAH HEEP** Raging Silence
3. **KINGDOM COME** In Your Face
4. **BANG TANGO** Live Injection
5. **SEPULTURA** Beneath The Remains
6. **LIONS & GHOST** Wild Garden
7. **ONSLAUGHT** In Search Of Sanity
8. **WARRANT** Dirty Rotten Filthy Stinking Rich
9. **MELIDION** Lost In The Wild
10. **STRANGEWAYS** Walk Through The Fire
11. **SARAYA** Saraya
12. **HEAD EAST** Choice Of Weapons
13. **NEIL SCHON** Late Night
14. **CRO-MAGS Best** Wishes
15. **ACCEPT** Eat The Heat
16. **JUNKYARD** Junkyard
17. **SEA HAGS** Sea Hags
18. **SORE THROAT** Disgrace To The Corpse Of Sid
19. **GLORY** Danger In This Game
20. **HENRY LEE SUMMER** I've Got Everything

Chart courtesy of SHADES, world famous HM record store, The Basement 9 - 12 St. Annes Court, Soho, London W1V 3AX

To contribute to the METAL HAMMER Reader's Charts:

Just fill in the coupon below with your favourite Top Ten singles and send it to:

METAL HAMMER (charts)
59 Queens Gardens, London W2

Name .....

Address .....

.....

.....

SINGLES

1 .....

2 .....

3 .....

4 .....

5 .....

6 .....

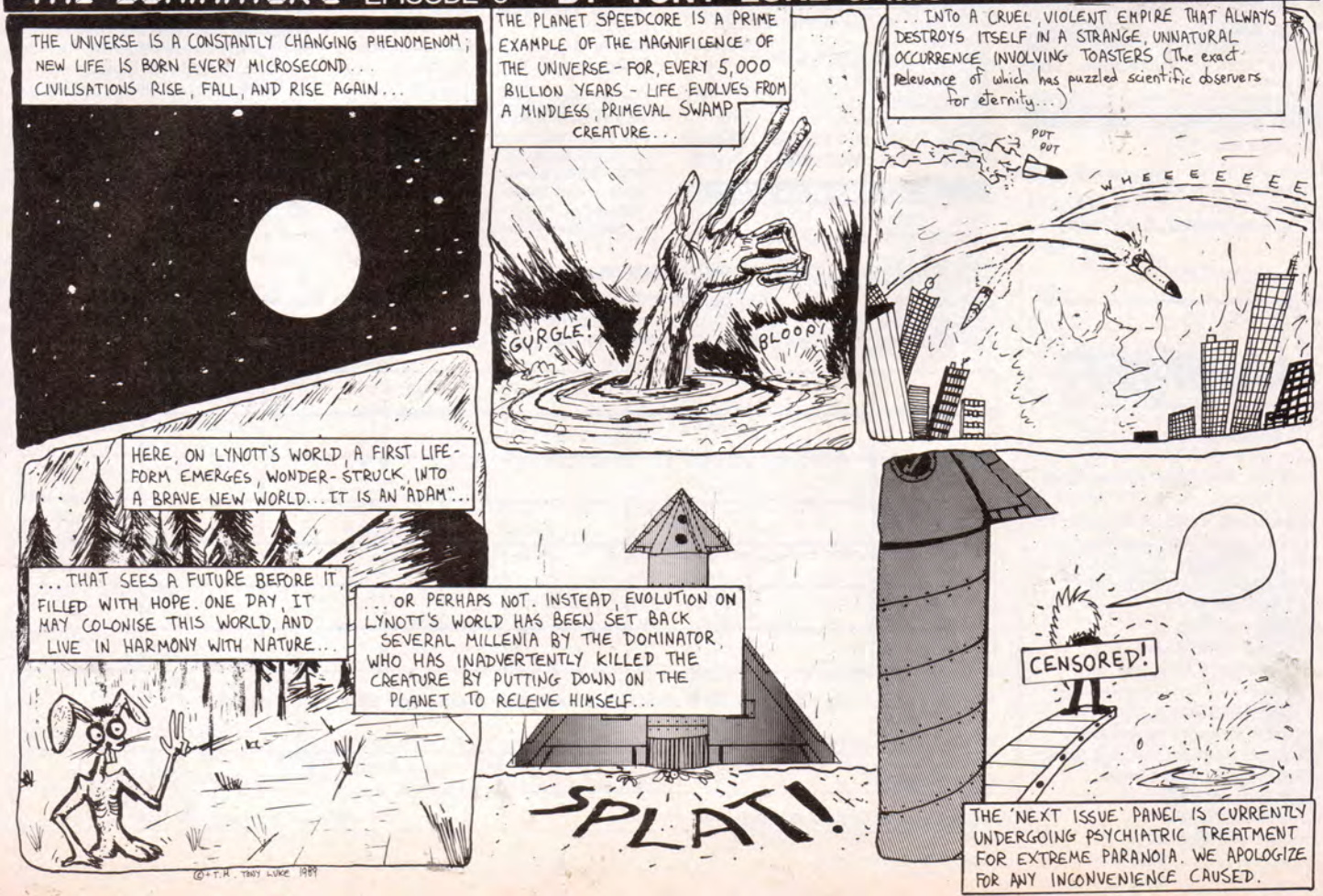
7 .....

8 .....

9 .....

10 .....

THE DOMINATOR 2 EPISODE 5 BY TONY LUKE & MICHAEL BONNER



METAL HAMMER CLASSIFI

PERSONAL

YOUNG FEMALE PEN-PAL into Prog Rock wanted.Groups like Marillion, Pink Floyd, Genesis, IQ, Pallas, Ark. Is everyone into thrash these days? Or are there any of us Proggies left? Box No. 89

FEMALE 18 seeks friends in Wiltshire South England (Salisbury) for gigs, fun. Box No.90

MALE BIKER 23 into most rock musicseeks female for gigs and lasting friendship. ALA. Midlands area. Box No.91

CREATIVE INTELLIGENT seventies rock fanatic, 28, seeks long-haired, sensual female for sharing,caring and music.Please send photo to this lonely man! Box No.92

RECORDS FOR SALE

LIZARD RECORDS/COMPACT DISCS, 12 Lower Goat Lane, Norwich. Massive metal/hard rock lists, chart, collectors, records/CDs. SAE lists, (overseas 3 IRCs). In Norfolk? Pop in our shop, OK!

H.C. Thrash Metal discs. Some rare. Send SAE for list to:
Paul, 25 Trent Avenue, Maghull, Merseyside L31 9DE

FAN CLUBS

KISS CRAZY - new KISS Fan Club - approved by KISS! Package ready. Annual Membership: £8.00 (UK), 10.00 (overseas). Cheques payable to KISS CRAZY, Box E, 41 North Road, London N7 9DP UK.

BLACK SABBATH official Fan Club/Appreciation Society SAE /IRC to Pete Sarfas P.O.Box 226, Leigh-on-sea, Essex SS9 5HF.

GIN SLING Merchandise info send SAE to: 12 Hunters Road, Spital Tongues, Newcastle upon Tyne

ANTHRAX N.F.C. Package ready. £8 membership. Cheque/PO to:
ANTHRAX FAN CLUB UK or SAE for info.
22, St. Peter's Square, London W6

FANZINES

"EXPOSED" issue two, colour cover, interviews, news. Send £1.50 to:
'Kiss Asylum', 76 Cwmgelli Close, Treboeth, Swansea. SA5 9BZ

MUSICIANS WANTED

BASS PLAYER wanted for HM band based in Channel Islands moving to Liverpool in September. Influences: Maiden, Ozzy, Metallica, Helloween. Must be dedicated and talented. Phone Flash at 0481 36525

VOCALIST/FRONTMAN wanted for pro minded, melodic metal band. Good voice, image, total dedication. Into: Dokken, White Lion, TNT etc. Phone Dave 0533 775435 or write:
12, Wareham Road, Blaby, Leicester LE8 3BE

DESIGNER ROCK BAND require excellent Vocalist/Frontman and Bassist. Both must have dedication, image and ability. Contact now!
Wayne: 0845 587341/
Rob: 0845 22079/
Jon: 0904 706144

REPLACEMENT DRUMMER to complete unique power metal band with original material. SW London based. Dedicated, ambitious. Phone Mark: 01 890 0873

Ebony Records are looking for HM/Rock bands,send demo,info:
Hemingbrough Hall, Hemingbrough, North Yorkshire, YO8 7QS

WANTED

Management Company looking for new band's and artistes for record deal's.
Contact:
IMPACT PRODUCTIONS UK.
TEL (0253 54059).

HELLOWEEN collectables, KAI HANSEN information:
Debby, 29, Herbert Crescent, Knaphill, Woking, Surrey GU21 2BZ

RECORDS WANTED

CDS, RECORDS, TAPES, MUSIC VIDEOS, COLLECTORS ITEMS. IF YOU DON'T WANT THEM THEN WE MIGHT. PHONE (031) 558 1170 (11-5PM).

VIDEOS

ROCK VIDEOS- Can we help you find that clip/concert/interview you may have missed? We have an amazing collection. Send large SAE for list. Box No. 93

FOR SALE

Rock Patches, Badges, Postcards, T-shirts, scarves. Send SAE for list CM SALES, Dept MH, BCM-BRFM, London WC1N 3XX.

JOKES, HEAVY METAL, ROCK BIKERS NOVELTIES, 800 crazy things. Talking toilets, walking willies, fart spray, studs, bootlace ties, patches, badges. Just phone for FREE CATALOGUE, 0272 716256 ANYTIME or write:
Matchrite (Dept. MH), 167 Winchester Road, Bristol, BS4 3NJ.

PROMO POSTERS largest range available. Zep, Floyd, Jovi, Maiden, Metallica, Slayer, etc etc. Cat. SAE to Push Posters, P.O.Box 469, Clydebank G81 3DZ.

METAL MERCHANDISE: Patches, Badges, Pendants, Studs, Postcards, T-shirts plus lots more. Send SAE for list. G L, 9 Dundas Road, Stirling, FK9 5QS Scotland.

G'N'ROSES, B.JOVI, even Slayer, thousands of rare/unique recordings. Send £1 (refundable) for complete catalogue. B. Deal (ref.*1)
48 Upper Mount Street, Dublin 2, Ireland

MEGA METAL, Cassettes, patches, badges, postcards, T-shirts and more. SAE for list:
B.M. Arnold, 94 The Willows, Colchester, Essex, CO2 8PX

SHOP close centre major Suffolk town selling Heavy Metal and Pop T shirts, patches, badges etc. Takings around £800, gross profit 85%. Owner retiring after 35 years. Rent £80 per week. Five years remaining lease with two-bedroomed flat. £10,500 inc. stock (over £3,500). We'll show you how to run it. Box No.88

Posters, Posters. Anthrax, Bon Jovi Cinderella, Alice Cooper, Cult, Def Leppard, David Lee Roth, Guns'n'Roses Iron Maiden, Metallica, Warlock Motörhead, Mötley Crüe, Overkill, Testament, Pink Floyd, Grateful Dead, Jimi Hendrix, Slayer. Free illustrated catalogue.
SAE: Promo Poster (MH) PO Box 86 Rotherham S60 1TT

BACKTRACK IN Rugby has a huge range of official t.shirts, patches, studded gear, poster flags, afghan skirts etc. If you live too far away to come into the shop write or telephone for mail order list to Backtrack, 31 Church St, Rugby, Warwickshire CV21 3PU, telephone (0788 62630, open 6 days 9.00-5.30pm

SUPERCOLOUR PHOTOS: H. Metal, discounts, requests. 1-list & sample.
L. Malik, 7 Waldeck Road, London N15 3EL

RARE VIDEO: G&R, Jovi, Magnum Roth, Leppard, Maiden, Marillion etc Box No. 94

MARIO PARGA: Showcase demo 'Fretstalking' available, featuring 5 brilliant tracks. £3.50 (incl. p&p) cheques to: S.M.I. 33, Mandarin Place, Grove, Oxon OX12 0QH (02357 67171)

DIRECT ACTION: 1989 EP cassette now available £4.50 (incl. p&p) cheques to S.M.I. 33, Mandarin Place, Grove, Oxon OX12 0QH (02357 67171) 1988 demo and VHS video still available.

SPECIAL NOTICES

FLOOZIE: Britain's answer to Poison Watch out, this band are going to sweep clean. If you wanna write to find out more go ahead, contact the Boyz at:
29 Pound Lane, Aylsham, Norfolk. You wont be disappointed.

STEVEN CROSBY: New guitar sensation,amazing new 18 track demo available. Transcends all superlatives £4.50 incl. p&p. Send cheque or PO payable to:
S.Laverick, 5 Springwell Avenue,
Trimdon Village, Co. Durham TS29 6QJ

TO ADVERTISE IN

METAL HAMMER

CLASSIFIEDS simply fill out this form and send it to METAL HAMMER Classifieds, 3rd Floor, 59 Queen's Gardens, London W23HF, together with a cheque or postal order (no cash please) for the correct amount, made payable to: METAL HAMMER U.K. Promotions Ltd.

HEADINGS AVAILABLE: personal, records for sale, records wanted, record fairs, pen friends, fan clubs, wanted, for sale, sits. vac., special notices, musicians wanted, musicians available etc.

CLASSIFIED ADVERTISEMENT RATES:

20p per word (inc VAT), 30p per word bold type (inc.VAT). Add £1.00 for Box No. Single column centimetre £7.00 (inc. VAT) Minimum size 3cm x 1 column.
The piblisher reserves the right to refuse or withdraw advertisements at their discretion.

Please publish my advertisement in METAL HAMMER classifieds under the heading

of for insertions,

commencing I enclose cheque/PO for £

No. of words (standard type) No. of words (bold type)

Name and address

(NAME AND ADDRESS MUST BE PAID FOR WHEN INCLUDED IN AD)

DS

THE SHOPP-175 SPRING BANK, HULL, NORTH HUMBERSIDE. MAINLY METAL, PLUS....

CALLING ALL HEAVY ROCK/METAL BANDS, let us 'Most Peculiar Enterprises' promote your demo tapes, we are constantly in touch with major and independent record companies, so let the professionals do the business for you, send £20.00 per demo cassette payable to 'Most Peculiar' 176 Salisbury Ave. Barking, Essex, IG11 9XX

Would you like to earn £1000 per week? No selling or outlay involved. Call now for information: 0898 664846

HEAVY METAL VOCALIST/FRONTMAN

REQUIRED BY LONDON BAND. STUDIO + GIGS AWAITING

KEV (0279) 414678
BRAD (02668) 683801

PLEASE NOTE - METAL HAMMER ACCEPTS ADVERTISEMENTS IN GOOD FAITH AND CANNOT BE RESPONSIBLE FOR ANY COMPLAINTS OR DISSATISFACTION ARISING FROM CORRESPONDENCE ENTERED INTO WITH PERSONS ADVERTISING ON THESE PAGES.

IT IS ALSO ILLEGAL TO ADVERTISE BOOTLEG RECORDINGS FOR SALE.

FOR CLASSIFIED OR DISPLAY ADVERTISING ON THIS PAGE PLEASE CONTACT:
STEVE HUDSON ON 01-258-0206.

TWIN PEAKS!

Available on Album, Tape and CD. All Albums in double gate fold sleeve. All enquiries to BGO Records Tel. 0284 62137
PO Box 22
Bury St Edmunds
Suffolk IP28 6XQ
Fax. 0284 62433
Distributed by Pinnacle
Tel. 0689 73144

MOUNTAIN
Nantucket Sleighride
BGOLP 32

MOUNTAIN
The Best of Mountain
BGOLP 33

TIGERZYE

TIGERZYE, Sheffields Premier Rock Band are now under their new management by C.D. Promotions. The lads in the band would like to apologize to everybody who was inconvenienced by the cancellation of any gigs advertised, this is caused the split from KBH Promotions.

For more information and ''stuff'' on the band, contact:

C.D. PROMOTIONS
1, MAPLEBECK DRIVE, TINSLEY, SHEFFIELD 9, S.YORKS S91 WH
TEL: 0742-446699

ASK ADAM

READERS ADVICE COLUMN

Want to impress people at parties? Now's your chance to find out that trivial piece of rock information that is sure to make you the life and soul of the party...for seconds.
Ask Adam is your page where you ask that all important question which has stopped you sleeping at night, such as; Is Blackie Lawless really bowegged? Or, If Lisa Dominique wants to be judged on her musical ability why does she never wear any clothes?
There will be a fan club spot dedicated to fan club addresses, but the rest of the column is up to you!!
The address to write to is:
Ask Adam
3rd Floor
59 Queens Gardens
Bayswater
London W2 3HF

Dear Adam,
Can you tell me the address of the company that recorded Poison's first album - 'Music for Nations', and in issue vol. 4 no. 3 on page 34 CC Deville is holding a blue guitar, can you tell me what type it is?
Marcus
Oxford

The address of MFN is; Music for Nations, 102 Belsize Lane, London W2. The answer to the second question, after much consultation was found to be a blue Gretsch which are available at any good music shop, although their cost is out of most people's price range.

●

When and where is Donington this year? Where can we get tickets and how much are they and finally how do we get there from London?
Jessica
Gothenburg

Donington has yet to be finalised at the moment because the promoters MCP are now applying for a licence to hold the event at Donington Park. If the application is successful then the event will be held in the usual place on August 22nd. The details for tickets will be printed in Metal Hammer as soon as they are received. As for how to get there from London, the best way is to drive up the M1 and it is signposted from Leicester and Derby.

●

I am interested in becoming a music journalist how do I go about this and what GCSE's do I need?
Kate
Newport

The editor says don't do it, but the best way to go about it is to work your up through the ranks by working on a local paper and then applying for the music papers once you have 'a foot in the door'. The qualifications that you need are not that important, because most editors are now looking for someone who is able to type and is also knowledgeable in the music field that they are reporting in.

●

I want to write for big name rock bands, I have written a book of humorous poetry which has been published but I now want to get into song writing. How can I do this?
Richard
Grimsby

Best bet would be to approach a record company with your work and ask if they have a suitable band which would consider playing your stuff, and then from there you could work your way up to writing for the big boys. Or alternatively you could ask a local band if they would mind putting your lyrics to music and then if it works you would be in a better position if you ever got the chance to work for a record company.

●

Can you please tell me what W.A.S.P. really stands for?
Shaun

That's a dodgy one, everyone has different explanations as to what it means. But Blackie Lawless has said that it can stand for whatever you want it to stand for. So now you know!

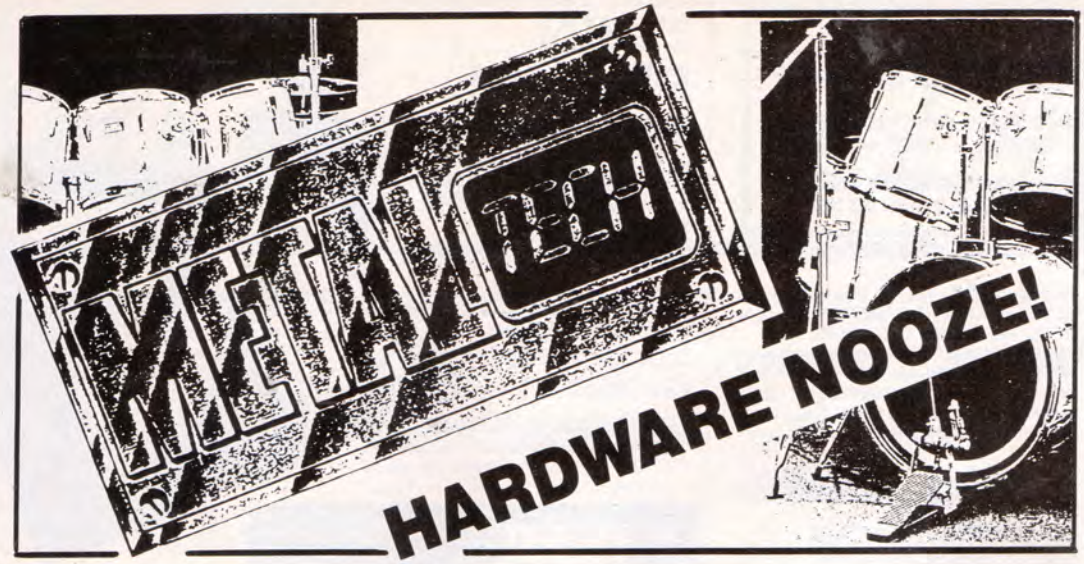
FAN CLUB CORNER

DEF LEPPARD
PO Box 670
Old Chelsea Station
New York
NY 10113
USA

DAVID LEE ROTH
C/O Press Office
Warner Bros. Records
48 Kensington Court
London W8 5DD

OZZY OSBOURNE
C/O Winterland
37 Soho Square
London W1V 5DG

IRON MAIDEN
PO BOX 1AP
London W1



This time, we take a break from the usual reviews in Metal Tech, to pick up on some of the many new pieces of equipment and hardware that have just been (or are about to be) released into the U.K. market. Most of these products should be available now from your local music shop - in cases of difficulty, call or write to the contact details at the end of each item.

AMPEG S.V.T. MARK II BASS HEAD

It is now a full twenty years since Ampeg first launched their S.V.T. range of high quality bass amps onto the world markets. Since then, of course, the name has become a byword for power and clarity in the bass world - a reputation only challenged by Trace Elliot. But, the old 300W heads needed a spot of upgrading in various departments, ready to take on the channels of the bass playing of the 1990s. The new S.V.T Mark II looks fairly similar to the old design, but now the ends have been fitted to take rack mounting 'ears' (though it is also available in a standard stack type plywood casing - this has the designation code S.V.T Mark IIB). Inside, six 6550 power valves and a heavy duty transformer make sure of bass power right down as low as 20Hz. New features on the Mark II include a six band graphic equaliser, (with footswitch capability), which also has a green LED indicator light for active mode, and a red LED to warn when the pre amp is clipping. Improved mid range controls, twin normal and bright inputs, and a mains output (for powering effects systems etc.) complete the picture. Nice little innovations include the moving of the standby switch onto the front panel (hurrah!) - and this now has a power-on indicator too (yippee!). Sadly, while the Ampeg name is synonymous with bass quality, unfortunately the prices remain heavily in the star-class. £1,165.00 (rack mount) and £1,245.00 (cased).

Contact Details:
Carole Bates, AMPEG,
3/5 Fourth Ave.,
Bluebridge Industrial Estate
Halstead, Essex. C09 2SY.

GRUHN GUITARS INC.

Not, in fact, new products - actually Gruhn Guitars Inc deal exclusively with hundreds of old ones! The company are one of the top stockists of vintage and rare electric and acoustic guitars. They publish a catalogue of their stock, which is updated every three weeks, and this is available on subscription in the U.K., priced at £5 for a year. The content of the lists is sheer cream-the-Levis material, guaranteed to raise the blood temperature of guitar collectors anywhere.. Lines like: 'Gibson Les Paul Standard. 1952. Excellent Condition. Gold top. Trapeze Bridge Tailpiece. Original hard case. £1,000'. What? Cripes, prices like that haven't been seen this side of the Atlantic for years... They do have more recent (or less vintage, depends on your outlook) guitars, ranging in price from about £100 - 700 for a good 1970s Les Paul. Strats come in about the same price for 1970s models, but for more vintage Fender material, expect to lose an arm and a leg in the transaction.

Gruhn Guitars Inc are experts in shipping guitars, and they also have some neat ways of tempting you: they'll send you a photo of any guitar you are especially interested in, and they will also hold a guitar pending a deposit payment.
Contact Details:
Gruhn Guitars Inc.,
410 Broadway,
Nashville, Tenn. 37203 USA.
(Subscriptions to the stocklist are $5 - payable by Bankers Draft).

JUGGS PERCUSSION

What's in a name? Juggs Percussion might sound rather, ahem, ceramic, but in fact they offer a wide range of standard drum kits and accessories at very low prices. Available in the U.K. through distributors Barnes & Mullins Ltd., the Juggs Series 2800 drum kit (five piece) retails at just £375.00 - bringing it within reach of even the most destitute skin-basher. Recent additions to the Juggs range include a hi-hat stand (£38.75), cymbal stand (£29.99), bass drum pedal (£32.99) and their new Starsearcher Snare drum (£59.99). Examined at Frankfurt Music Messe, the Juggs Percussion range looked very solidly built, and the sound was more than acceptable - especially given the very low prices.
Contact Details:
Barnes & Mullins Ltd.,
Tel: 01 278 4631.

CUSTOM ROGUES

Custom Sound, the northern based purveyors of all types of amps and cabs, recently introduced their new baby guitar combo, The Rogue. This micro combo retails at £69.95, and delivers around 10 watts of power through a specially designed 8 inch speaker. The heart of the amp is it's very versatile overdrive circuits, which operates both through the normal Master Gain and Pre Amp Gain controls, and also an added 'Tube Blaster' circuit (operated from a footswitch) which delivers a fair replica of a 'stack' type guitar sound.
Contact Details:
Custom Sound
(0532) 561949

BASSICALLY BILLY

Following on from the Billy Sheehan Bass Special a couple of issues ago; comes the news that Rotosound/Superwound have introduced a set of Billy Sheehan Signature Series bass strings. These are custom made to Billy's own requirements: long scale, with gauges 43, 65, 80 and 110. They are designed to provide the fast attack and long sustain that Billy has made his trademark. A full review of these and some other 'specialist' strings in a few weeks time.
Contact Details:
James How Industries Ltd.,
Unit 1, Morewood Close,
Sevenoaks, Kent.

EVANS ABOVE

Better availability right across the U.K. of the Evans range of drumheads is on the cards. After they appeared at the British Music Fair in 1988, their reputation has grown considerably, and now nation-wide distribution has been taken on by Fletcher Coppock & Newman Ltd.
Contact Details:
Evans. (0732) 365271

DRUMS & ROSES

Cymbal manufacturers Sabian have been crowing loudly over the latest additions to their list of endorsees - and pretty well deservedly so! Not only have they managed to tempt international session drummer Chester Thompson to their fold - they've also got Steve Adler from Guns 'N' Roses too. Their selected models are Sabian HH and AA series - all in Brilliant finish. Aspiring drummers should also note that Chester Thompson is due over to the U.K. later this year for some clinics. More details as we get em...

A warning to drummers: take note that there have been several incidents in the USA of imitation carbon-fibre drumsticks literally disintegrating in the hands of the player. Breaking up into tiny shards of sharp plastic, they can throw these nasty splinters up to 20 feet from their break up point. These are copies of real carbon fibre sticks, and look very much like the real thing. However, there are some distinguishing marks, the first being the weight: they weigh in about half that of a standard carbon fibre stick. Also, they have no makers name on them, so even the producers aren't very proud of them. The force necessary to smash them is said to be slight - just a rim shot is enough, following which there are several hours of hospital treatment ahead, to remove the shards from fingers. Any sightings of these offending sticks gratefully received: as is info on any rip off of this type.

(VERY) LONG SCALE

News is reaching us that Steve Smith of the company Heartwood guitars, is to go into production with his incredible 33 inch scale, 5 string bass. This amazing machine was spotted several months ago, but Steve has been too busy making other peoples bass designs to concentrate on his own. Happily, he's finding the time to start on the new model - and carry an exclusive review of these innovative new designs. Watch this Bass Space!

Tim Oakes

LIFE Styles

CINDERELLA ON THE ROAD - IT'S A FAIRYTALE

I first spoke to Cinderella tour manager Steve Wood last autumn when I rang him to arrange an interview with Tom Keifer. Six months later, he could remember the call and, more impressively, which town the band was playing on that particular day; an elephantine memory is definitely an asset to a busy tour manager!

Steve moved from promotion into tour management in 1974 when he looked after the support act on a Thin Lizzy tour for Charisma Records and since then, he has tour managed a number of bands including Lone Star, Saxon, Nils Lofgren and U.F.O. It was on the Lofgren tour that he first met Cinderella's management company.

"About two and a half years ago, they asked me, 'Would you tour manage Cinderella?' I was on a world tour at the time and I said, 'Cinder-who?!' About six months later I was looking at 'Billboard' and I saw this record was triple platinum, so I rang Larry Mazer the manager up and said, 'Hey, Larry, about that offer...' and he said, 'Too late, pal!' They were on tour with Bon Jovi and to be honest, they didn't really need a tour manager then. But when the second album was done, they called me and I jumped at it."

CONVEYOR BELT

What are the your main duties as Cinderella's tour manager?

"I'll give you a breakdown of a typical day in a tour manager's life. One of the first things I do when I wake up in the morning is to plan the following night's hotel, because we travel every day to a new city. I make sure that everything is pre-registered, so that the hotel check-in takes about thirty seconds.

"The next step is to co-ordinate the day's television and radio promotion for all the band members and make it work smoothly, like a conveyor belt. I make sure the band are awake for it and tell them who they're talking to. Then I phone the venue and make sure that there's no problems there and that production's going smoothly.

"I get together with the hotel, check that the bills are correct and notify the tour accountant to go down and pay them. You usually try and get away with staying at the hotel a little longer without having to pay an extra day and that usually takes the form of having a drink with the hotel manager or giving him tickets.

"Then you have to get everybody together to leave for a soundcheck and that sometimes takes a while. When we arrive at the hall, I really start to get to work. I talk to the promoters, make sure nobody has any problems - and if they have, I've got to deal with them, because in a big tour of this size, there's a lot of other people involved and you have to make sure it runs smoothly. Your main priority is to make sure the band have what they want or if not, what they need.

"After soundcheck, I make sure the band start to get ready, do the interviews they may have at the hall and meet the record company and their guests, which is very important, and that the support band's on and off on time. Once the show starts, I just watch it, so that I can report back to the band that the sound and lights were good or otherwise; I'm their eyes and ears.

SPACE INVADERS

"Then it's more meeting and greeting, and we leave and get to the next hotel. We have computer games in our bus and Fred likes me to play these games with him, so I'm up all night, playing 'Space Invaders' with Fred on the bus! Our bus sounds incredible! In the front, you've got Tom Keifer blasting out Johnny Winter. In the middle, it's an amusement arcade and at the back, you've got people playing electric guitar and jamming. You've never seen anything like it!

"Then we repeat that performance the following day. But in between all this, you have to liase with putting the itineraries together for the next part of the tour and that involves phoning every promoter, choosing your hotels, working out the mileages, transposing all this information into a computer, getting it to printers..."

Many tour managers find that the amount of time they spend away from home can place a huge strain on their personal life, but Steve is luckier than most in that respect; his wife is Cinderella's wardrobe mistress, so they tour together. Nevertheless, they don't have a lot of time together when they are on the road.

"The first thing that you get used to is not sleeping much and you've got to not worry about having free time for yourself. I never think about it - if I get some, then fine, but I don't expect it on the road, ever, because that's what I'm being paid to do. We have over fifty people on the road with Cinderella and everybody should feel that if they have a problem, they can come and talk to me."

FACETIOUS

It's not an easy way to earn a living - so why does Steve do it?

"I know it sounds facetious, but it's better than a job! The only thing I ever wanted to do in my life was to be involved in rock and roll music. I was attracted to the glitz and the glam, but I couldn't play music, so I suppose the next best thing was working for people that could. You're your own boss, you get to see a lot of glamorous places and you travel in high style. It isn't like that every day, but it has its moments!

"This is a huge, financial concern, literally millions of dollars, and ultimately, you're responsible for making this thing work. It's a big responsibility and if you do it right, it can be a lot of fun and very rewarding. I love what I do - and the times that I don't are very rare. At worst, it becomes a job now and again - but you can put up with that!"

Valerie Potter

MAGNUM

PART 2:
REHEARSALS

The construction of the new Magnum album 'Born To Be King' moves on to the next stage - that of rehearsing the 12 songs to be recorded, and knocking them into shape. TIM OAKES caught up with them at their rehearsal studios at Spark Hill in Birmingham, where Tony Clarkin, (and the rest) brought the story up to date...

The band had initial problems with their first rehearsal studio, but by the time I wended my weary way up through the Hell-On-Tarmac that is South Brum, they were settled in, and had been running through the tracks for a few days. The rehearsal studio is large, some 40 feet square, which I first thought was excessive...until I saw Clarkin, Catley & Co actually in mid flight. Far from the bands who sit around in a little horseshoe while they rehearse, Magnum do the whole thing at 100mph, maximum volume, and with all the power and drive that is more normally associated with their stage gigs. Bob Catley grabs the mic stand and belts the new songs out, while the rest of the band use the secret sign language (known only to initiated musos) that keeps the right verse following the right chorus...

During a brief break in their rehearsal schedule, I collared Tony Clarkin outside the studio, and we talked about this, the second main stage in the drive to the actual recording of their new album.

So you've been in rehearsal now for a couple of weeks, how has it been going?

"Couple of weeks? You're joking! We've actually been rehearsing for something like 50 days! During that time things have tightened up, and the band is sounding great. Mark and Mickey heard the tapes for the demos that Wally, Bob and I put together, and they learned the tracks from them. The only thing that still remains to be done is actually finishing off the lyrics - at the moment we're repeating verses and things, but they'll be finished off over the next few days."

Have the songs altered at all during the process?

"Well, we have re recorded the demos - I think a total of three times now. This is because I keep changing things, odd bits of choruses and things, and we have to keep the tapes updated so we know what is the finished version - or at least the latest 'finished' version... There are ten million little bits that are variable - little drum fills and guitar solos. But the basic arrangements are finished, all the time changes and things are fixed - which is actually pretty early on in the process. At times, there have been things that have been just too complicated - they just defeat the ear really. You have then to find the mid point between being too complex, and too simple."

How does the album at this stage compare with previous Magnum LPs?

"Totally different. I don't thing we've ever been this rehearsed before an album. And there's never been a feeling within the band about an album like this - we started raving about it two months ago! I find the songs are well balanced out - between the rockers, the epics...yes, there's a good deal of epicry going on in there. 'Born To Be King' and 'Only A Memory' have developed into real epics - and I think we've covered a lot of ground with this one. I just hope the basic ideas I had when we started don't change too much. That's my fear - but, with these articles I've got a quick reference to what I was thinking when we kicked off! I'll be well disappointed if those early ideas get watered down any, during the time it takes to take the songs to the plastic."

Have you chosen a producer yet?

"No, that's another thing we'll have to finalise over the next few days. We've a choice - but what I want is someone who won't try too much change, but instead just try and record Magnum as we are. The studio situation isn't sorted out either - I think we'll

end up in two or three different ones. We've just looked at Outside Studios, and that really is a great place, plus The Manor too. It's a toss up between then, we might record the drums at The Manor though, as they've got a really nice sound there.''

How long will the rehearsals continue as they are now?

''Well we've reached the point where we haven't got that much to do now. The songs are all but finished, and the band are all rehearsed - so this stage is almost over. We'll finish in three days from now, then have a break for about a month. After that we go back into rehearsals for a few days, which is immediately before we actually go in and record it. That rehearsal will be just about a week long, and then it's just a case of getting the basic tracks down as quickly as possible.''

Are Magnum the sort of band who sneak out of the studio to do 'secret' little gigs to try the numbers out? (at this point, Tony goes all secretive...)

''We talked about that very thing just today...nipping out for a couple of nights somewhere to give then an airing. There is this club actually... It's an idea, we could get out there and play the new album and if they all go bleugh! (sounds of gross nausea) then we'll know we missed it by a mile... The other thing is, as a lot of people know, that one live gig is worth weeks of rehearsals - on stage things have to come together pretty damn quick or you end up looking a complete fool!''

MAGNUM IN REHEARSAL

After the brief interview with Tony, it was back into the main studio, and back to work. Kindly, the band agreed to let me stay and have a listen to the new tracks...if my ears could take it!

Happily...the old lugs managed to stay the course, but only just... Fact is, La Mags like to rehearse LOUD (that's 'loud' with a capital F!), and the combination of Tony's driving guitar and Wally's explosive bass is a force to be reckoned with. They play just as if they were out on the boards at a concert - with Bob swinging the microphone stand just like David Coverversion does, while belting out a catalogue of songs that I personally rate as the best thing the band have created since 'Storytellers Night'. There are 12 songs finished an rehearsed, ten of which are for the album, and two which will be kept back for use as B sides. Having seen many bands in rehearsal, the sheer power and verve the band manage to put into the numbers (despite the fact that their entire audience is a pair of roadies and a Metal Hammer hack) is awesome. Of the four tracks I heard in the studio, the killer has to be the title track, 'Born To Be King'. In time honoured Magnum style, this displays vast quantities of what Tony described as 'epicry'(!) complete with time changes, oceans of keyboards, and a solid guitar backing that could turn out to be THE riff of 1989. 'Mama' is a tight rocker, sung in a very high key described by Bob as 'Pretty high, pretty tough on the throat - but worth it!'. One track is a particular stomper - and should be great live - 'Heartbroke And Busted' has more hooks than the average fishing basket. But the real blood 'n' guts of the new album must be 'Shoot'. Though a medium paced rocker, the track contains within it all the elements of Magnum, in fine proportions - the words 'Classic Magnum' springs to mind. The songs, even at this stage, have a rough polish to them too, though I hope, like Tony, that they manage to retain their structure and strengths through to the pressing stage. Only time will tell...''

Magnum are due to begin their recording in June. Rest assured, the fly-on-the-wall department has already been notified!

MAGNUM EQUIPMENT

Below is a brief guide to the equipment that the band used in rehearsals: though the majority of the gear will be used to record the LP too, there will be certain strategic changes prior to their actually entering the studio.

Mark Stanway

A short chat with Mark preceded the main interview, during which we talked over his keyboard rig for the rehearsals.

''The basic part of the whole thing is the Korg Master keyboard: this I use about 90% of the time in fact, since I can programme up any of the other keyboards from that. The rest of the system is based around: a Roland PP330 piano, Yamaha DX7, TX7 and QX7 system, Roland Super JX, and Roland D5, Elka Syntex and Elka X50 Organ, Casio FZ10M (and the FZ1 for stage use), but the heart of the system remains the Kawai MA Master Keyboard and their K1 keyboard. All this is run through the rack system: basically MosFet Power Amps, Dimension D FX Processor, Yamaha digital delay, and Yamaha R1 Reverb. Everything is mixed through an RSD 16/8./2 mixing desk - which feeds the keyboard signals to the main desk. In fact, it also provides me with my own monitor mix too: and I have the ability here to fade up the rest of the band - which saves a lot of silly signalling to the monitor mixer! The only real changes due for the system are the swap to a Simmons rack mounted mixer, and also changing the Roland JX Super for the rack mount option. I make my own samples: in fact I've been sampling almost anything that moves!'' (During our chat, he played some samples of a well known (and very blue) North Eastern comedian, the bits are designed to give instant comment to the rest of the band...'F**k Off You *******' being about the mildest).

Beneath his main keyboard, Mark has three footpedals, one being a Roland Stereo Volume (through which the whole system is plugged), one a standard piano sustain pedal, the other being a programme controller.

Tony Clarkin

Matched pair of Gordy Red Shift electric guitars: with three pickups, Kahler tremolo, one white, one natural.
Arion Delay Pedal.
Arion Guitar Tuner
Boss Chorus.
(All housed in Arion Power Supply Board) Klondyke Guitar Strings - 09 - 42 gauge.

Wally Lowe

Gordy Blue Shift Bass Guitars (matched to Tony's)
Chorus Pedal
Fender Champ Combo
Trace Elliot Bass Stack
Trace Elliot 4 x 10; Cab
Trace Elliot 1 x 15; Cab.
Klondyke Bass Strings - 40 - 100 gauge.

Micky Barker

Yamaha 9000 Drum Kit: 10;, 12;, 14;, 16; toms. 2 x 22; Bass Drums, 18; Brass Snare. Zildjian Cymbals: 18; Med. Crash, 18; Rock Crash, 20; Earth Rise, 20; Sizzle, 18; China Boy, 13; Hi Hats (K Top, Z Bottom). Six Yamaha electronic drum pads, to TX81Z Controller.
Sticks: TreeTone, Doncaster.
Drums also trigger samples: E.g.: Claves on 'Don't Wake The Lion'.

Bob Catley

Various microphones.
3Kw Monitoring system.
(Custom cabs, Martin wedges).
Rugged microphone stand!
Digital Delay/Reverb.

VICTORY

Pic. B. Heinrich

Hermann Frank

"I bought my first electric guitar when I was fourteen for about £50."

Tommy Newton

What happens when two top guitarists get together to form a rock 'n' roll band? Especially when one of these guys is a qualified musician and the other guy had to learn everything from scratch? Maybe the combination works fantastically and you achieve perfection! These guys are no posers or over the top guitar hero clones, but real players with their own character: Newton and Frank, Victory's excellent axe-grinders.

You can both look back on two completely different careers. How did your whole career start, Herman? When did you first get hold of a guitar?

H.F. *"I did a really basic course while I was still in junior school."*

Was it fun?

H.F. *"Yeah, but not for long. When I was fifteen, we decided to form a band at school. That was when I first bought a guitar, and started playing properly."*

Can you still remember your first guitar?

H.F. *"Sure, it was a Framus, a semi acoustic model. Framus guitars used to be made in Bubenreuth, Germany where I lived. So a Framus seemed the obvious choice really. The guitar cost an amazing £50.00. It even had a tremolo arm, so you could adjust the notes one tone higher or lower."*

Could you keep everyone amused with the system?

"Yeah..."

So the next thing you bought must have been an amp stack?

"That's about right. At the beginning we had to make do with various transistor radios to amplify our sound. Then all of a sudden our bass-player got hold of a real amplifier with two switches. One of them was to turn the system on, the other was to switch back and forwards between loud and quiet. The whole thing looked like an oven. We played two guitars, bass and keyboards through the thing. If you play four instruments through one amplifier, the result's bound to be disastrous! My first own amplifier was a Dynacord Echolette with a built in tremolo and echo."

How long ago was that?

H.F. *"About fifteen years."*

It isn't easy to start off on an electric guitar. What were your first attempts on the instrument like?

H.F.: *" My brother could play a few chords like e-sharp, D-sharp and A-sharp. But we started playing our own material in the band right from the start. These tracks alternated between A and E. D-sharp was a bit more difficult to grasp, so we didn't use it so much. We could play the blues scales quite fast as well. The songs didn't even sound too bad! It was around this time that I bought my first guitar books. Because my school provided a lot of musical classes, I was quite good at reading notes. At the age of eighteen I took two years of official lessons with a jazz professor. He taught me how to play four simultaneous music scores directly off music sheets."*

So you're a really professional musician!

H.F. *"Yes, at the same time noone ever showed me how to play a real rock guitar. I had to teach myself that."*

Since when Have you played professionally?

H.F. *"When I finished school, I went straight to a jazz school in Munich. All we played was jazz at school, whereas I wanted to play AC/DC, that was the problem. After the guitar school, I decided to join a top forty band and we regularly played the local US army clubs."*

Do you use your knowledge and ability to read notes as a rock 'n' roller?

H.F. *"Not at the moment. At the time I wanted a real education, and not just copy something. At my school there were the subjects of composition, hearing skills, harmonies and so on. I didn't just want to be a rock guitarist in those days. If necessary I would have played with James Last! I learnt how to read notes while I was still in Kindergarten, so it seemed logical to to learn guitar to notes. As soon as I went professional, my knowledge of notes really helped me a lot. I joined quite a few big bands as a guitarist, and had to play Glenn Miller from sheet*

music. If you can do that, you can do anything. At the time my ability to read music helped me get a job.''

And it worked?

H.F. *''At least I didn't starve.''*

Idols?

H.F. *''Ted Nugent first, then Eddie Van Halen, Gary Moore and Blackmore. I like all guitar music that sounds good.''*

Tommy, how did your career take off?

T.N. *''We started out with a band with whom I desperately wanted to play drums. It had to be drums! I was thirteen then. My first drum kit consisted of various drums that I stuck on wooden stands and nailed together. I saw on TV that bass drums were longer than other toms. That's why my bass drum was longer too.''*

XTRA- sizes even then?

T.N.*''Exactly. My drums consisted of large family packs! My foot pedal consisted of a piece of old wood, a hinge and a bed spring. It sometimes worked, sometimes it didn't. The pressure on the bed spring was quite hard, so the bass drum sometimes sounded really quiet. I also had a standing tom in my kit. My only cymbal was an old saucepan lid off my granny. That was it. We couldn't get hold of a guitarist in those days. When I was fourteen I bought my first electric guitar for about £50.00 through a mail order company, and paid for it with three monthly payments. It had three pick-ups, sunburst finish and a tremolo arm, a really manic guitar. The strings were really amazing, at around the twelfth fret, you could have easily shoved a sandwich in between. Because I didn't have an amplifier, I always used to play through an old record player with a separate input. I can even remember buying the cable. It was an orange-coloured spiral cable with a three pin XLR connector and it cost three quid!. A friend of mine had an old tape machine with a mike input for manual and automatic equalising in stereo. Then once we turned the whole thing up too much and the sound really distorted. Y'know it went really wild...''*

Your sound was really clean beforehand was it?

T.N. *''Exactly. The sound really distorted all of a sudden and I just went crazy. I couldn't even really play properly in those days. The bottom E- string and the A-string were always tuned to fifths. I did everything by ear. I couldn't play a fifth, and I had know idea what an A or an E was. I just used my left index finger.. When I actually played, I only acknowledged the dots on the fret board. That's how I easily picked up on playing songs like 'Smoke On The Water'. From the start, my only orientation was my hearing. Then one day, my sister got herself a new boyfriend, and her new friend could play guitar quite well. He managed to persuade me to tune my guitar to fourths. Of course I didn't want to do that at the beginning, because my one finger technique seemed so much easier than playing on six strings all of a sudden. And the foundations were laid! The next step led me to a musical shop near Stuttgart. I bought a book there, describing 1200 barre chord positions. It cost about three quid too I think. I later bough a book on guitar solos. But my solos didn't sound rock 'n' roll at all! Imagine your band playing 'Smoke On The Water' and your playing it in C-sharp; it just doesn't work. My band wanted to sack me then. You learn more about rock 'n' roll listening than from books. The big kick in those days was my first rock concert - 'Deep Purple In Rock' in Stuttgart. When I saw Blackmore for the first time I finally realised what a tremolo arm was good for. It had always been in my way until then. Then I worked for three weeks in the holidays, and could finally afford a Supreme amplifier. It had three inputs, 25 watts power, and a speaker. And bass, guitar and vocals all went through the amp, just like Herman.''*

''We only had jazz at school and I wanted to play AC/DC. That was the problem''

What did it sound like?

T.N. *''Amazing. Whenever our singer started screaming too loud the valves in the amp blew. Thank God there was an electrical appliances shop round the corner with all the necessary spare parts. Our first rehearsal room was underneath an ice cream parlour. We were only allowed to play between twelve and two, because the ice-cream parlour was closed for lunch then.''*

Did you ever learn how to read notes?

T.N. *''Yeah, for a short while. In those days I thought it was completely superfluous. I've forgotten everything these days though, although I could really do with a bit more theoretical knowledge. And I don't even mean the individual notes, but harmonising and other musical knowledge. My first real band was called 'Nirwana Pancake'. I recorded my first LP with them. I even wrote one track off that LP 'Hardfire'. I was sixteen then.''*

So how did you both get to Hanover?

T.N. *''Fargo Peter and I formed Victory towards the end of 1983.. I then met Herman in December 1985 at the Rockfabrik in Ludwigsburg. He was with Sinner, completely unhappy and pissed out of his head.''*

In love?

H.F. *''No, he was unhappy with Sinner. Sinner were a bunch of amateurs and I just couldn't be bothered any more. Tommy's offer to join Victory was a godsend.''*

How would you describe and characterise each other as musicians?

T.N. *''Herman has a much more unusual way of playing than me. I'm more blues orientated. Hermann's into things like finger-taping. That's difficult for me because of my lack of harmonic background.''*

H.F. It's not so much different styles of playing as different sounds. The individual notes that we play are important, but the individual licks, the really personal differences in the skill that separates different guitarists.''

What does your guitar backline consist of these days?

H.F. *''The technique is simple. Each of us plays three amps played at different levels to achieve a solid sound.''*

What brand?

H.F. *''Tommy and I play through three ENGL straight amps each. Each one of us has three speaker stacks on his side. The sound's quite dry from the middle stack, left and right it's stereo accordingly. PA and monitor sound go through the middle one. Each hall needs different delay times in the PA. The best thing for that is a dry guitar signal without any effects. Our main effect is the SPX 90, a multi effect machine by Yamaha. You can chose different delay times on it and programme them. That's an important part. Especially as support, you have to keep you own set as uncomplicated as possible. I've got this special delay for solos, 250 m/sec on the right and 38 m/sec on the other side. My rhythm sound has got a delay of 8 m/sec. The sounds appears to be doubled. I used to have yards of foot effects in front of me on stage. You just notice one day, that you don't need them any more.''*

Tommy?

T.N. *''I play the same system as Herman. The same ENGL speakers with vintage speakers and three ENGL tops as well as Rocktron Noise Gates.''*

What's so special about the amps and speakers by ENGL?

T.N. *''Let me explain it like this. At the beginning of the tour Gary stood next to me on stage and asked what distortion I'd be using. I didn't understand him at first. Then I said to him: 'Hey man, that's not a distortion, those are the amps, that's all.' He might switch to ENGL one of these days.''*

What guitars do you use ?

H.F. *''I'm still playing a Duesenberg and a Hunter Flying V, the only guitar Hunter ever built. I think I'll be switching to a Jackson one of these days.''*

T.N. *''My Jacksons would do your head in. I play four of them, a limited edition from 1988, a Randy Rhoads model and two Jackson soloist models with different pick-ups. There's a 'Resonance frequency Circuit' in the Jackson '88, that you use to match up guitar and pick-up. I know pretty much what's going on in the studio and on stage, and I can tell you one thing: Jackson are the best.*

STEFAN KERZEL

Technical details:

Herman:

Guitar:
Duesenberg, Hunter Flying V,

Tops:
3 ENGL straight

Speakers:
six 4 x 12 speakers
(30 watt vintage speaker)

Effects:
Yamaha SPX 90

Guitar Transmitter:
Nady

Strings:
Pyramid

Noise Gates:
Rocktron

Tommy:

Guitars:
Jackson Ltd. edition 1988,
Randy Rhoads,
2 Jackson Soloist Custom

Tops:
3 ENGL straight

Speakers:
six 3 x 12 speakers
(30 watt Vintage Speaker)

Effects:
Yamaha SPX 90

Guitar Transmitter:
Nady

Strings:
Schaller

Noise Gates:
Rocktron

THE BAILEY BROTHERS

Iron Maiden's Steve Harris isn't wasting time. He's out and about, studying, checking out bands, copping albums... go on my son!

pic: Tony Mottram

MIDDLE EAST ROCKERS!

Yes believe it or not, rock fans emerge from the strangest places! OUTSIDE EDGE featuring the Farmer Brothers have just returned from a six month tour of the Middle East, Europe and Los Angeles. They've been writing material for their next LP and several major labels are expressing an interest. The current line up includes Tom Farmer (bass), Colin Peel (lead vocals), Eddie Golga (guitar), Pete Giles (keyboards), Paul Farmer (drums). Some London dates have been scheduled. Middle East... dates... geddit? We hate to palm you off with this but we've got the hump this week.

When dear old Neil Murray announced he was quitting Vow Wow to join Black Sabbath the news was beamed all over Europe as an MTV Metal Hammer exclusive. Neil assured us that his commitments to Vow Wow (some live shows in Germany with Warlock and Passion) will be fulfilled. The former Whitesnake bassist has been busy learning twenty Black Sabbath songs and is looking forward to his new venture. He suggested the Japanese rockers will return home to find find a bass man to replace him.

Tony Iommi, master of the metal riff has been hosting Headbangers Ball on MTV in the States but before he left, he told us that he felt this was Sabbath's strongest line up in years. Apparently Tony fancied Geezer Butler back in the ranks but this never happened. Then once Neil had plucked the life out of his bass strings the vacant slot was his. Tony Iommi told his front man Tony Martin that he must not tell anyone who their new member was while he was in the States, so no wonder we had to pick up Tony off the floor when we congratulated him on his choice of bass player!

STEVE HARRIS of Iron Maiden tells us that Queenrÿche's 'Operation Mindcrime' is the best album he has heard in years. *''I think they are going to be one of the biggest acts of the future''* said our Harry.

Steve meanwhile has been busy in the editing room. Is there some Maiden footage about to hit the stores? Could be! It seems that Steve has been going on a college course to study dark room techniques and film. *''Photography is one of my big hobbies.''*

Steve reminisced about the old days when we bumped into him recently and we discussed the gap between Iron Maiden and Def Leppard and the rest of the UK bands. Steve seemed very concerned about this situation and put the blame (most of it) on British radio and TV who still won't promote rock music. One band he likes is Midnight Blue. They performed quite well recently at the Hippodrome and Mr.Harris checked them out and enjoyed their performance.

BLIND IN LONDON!

Big bad Blackie Lawless rode into town with his almost trusty companion Chris 'Vodka' Holmes. Blackie propped up the bar at the Border Line club for the launch of Hard'n'Heavy a video magazine. Lita Ford's husband to be, Chris, had his usual party animal hat on and was helping to clear the stocks of vodka from the shelves by downing them like nobody's business. Our Chris plans to marry Lita but was dragged away before we could find out the time and place. So we chatted to Blackie who said: *''We have a new mean kick ass show, the kids are gonna love it!''*

THE SLAM

Nicky Moore of Mammoth relished the atmosphere at the Hard'n'Heavy party and immediately the caterers ordered more supplies of food when they saw him arrive! He was a bit upset about reviews of Mammoth's live shows and was considering squashing some poor rock critic who had offended him. No wonder they called it Hard 'n' Heavy! However Mick Box of Uriah Heep was in jubilant mood, obviously happy with the good reviews their album had earned.

WHITESNAKE MELODIES

Don Airey has completed his keyboard parts for Mr.Coverdale's new album which by all accounts should be another hum dinger. He should be accompanying Whitesnake on their tour which kicks off in August. However Don couldn't confirm at press time if they were playing Donington.

SUMMAT FOR NOWT

Its freebie time metal heads and you could win these VHS videos APRIL WINE, Live In London (Hendring); BILLY SQUIRE, Live In The Dark (Hendring) and RUSH, A Show of Hands, (Channel 5).

Just answer this question: Name three bands who appeared on the bill at the 1983 Monsters Of Rock Festival. Answers to the

Bailey Bros, SFN,
c/o Metal Hammer,
59 Queens Gardens,
London W2 3HF

Well that's it folks. We'll give you more fan club addresses next time and remember now... ROCK NOT POP!

MUSIC TELEVISION®

METAL HAMMER

'MTV'S METAL HAMMER' PARTIES WITH DORTMUND BANDS.

It was party time again on 'MTV's Metal Hammer' as we got together with three of the bands appearing at the Dortmund Festival for our own celebration of Metal Hammer Germany's fifth birthday. Our guests for this champagne and cake extravaganza were Mille Petrozza from Kreator, Jon and Ben from Crimson Glory, and Geoff and Chris from Queensryche but before the party 'really' began, each band faced a barrage of questions from the Bailey Brothers..

Kreator

First on the metal (interrogation) sofa to talk some extreme aggression was vocalist/guitarist Mille Petrozza of German thrash band Kreator ... how did the band feel about their music being labelled with names such as 'hate metal'? ''We don't think about what our music is called, we just play it - we don't like categories!'' Kreator's new album 'Extreme Aggression' is out on Noise International - what's it all about? ''It's about things going on in the world - real things - we picked up lots of topics other bands wouldn't pick up.''

Queensrÿche

Our final guests before the champagne was cracked open were Geoff Tate and Chris de Garmo of Seattle rockers, Queensrÿche. Chris explained why the band were only able to do one UK show this time round....''We'd like to do a proper UK tour but we can't do more than the one Hammersmith Odeon date, the Aardshok and Dortmund Festivals, Japan, and back to the States - it's just the way our touring schedule has worked out ... but we've turned the corner now and next year's gonna be a full headlining tour of the globe and we'll do a very extensive tour of the UK!'' Have the band found it difficult to bring the Operation Mindcrime album to life on the stage? ''The only difficulty'' according to Chris ''is that we've had to fit it in into a 45 minute opening set! .....We're saving a couple of the tracks for when we do the proper headlining tour so we can really present them.'' The band have been very busy recently, but what's on the cards for the immediate future? ''We're shooting a new video in May for 'Believe In Love' revealed Geoff ''plus six other videos for inclusion in a home video compilation of excerpts from the 'Operation Mindcrime' tour.''

The interview was rounded off with another showing of the brilliant 'Eyes Of A Stranger' video. You may remember that 'MTV's Metal Hammer' was lucky enough to have a European exclusive on the video when it first came out a few months back and it also went onto regular rotation on MTV but it would be impossible to ever get tired of the video or the song - they are both superb! 'Eyes Of A Stranger' was also the final song performed by Queensrÿche at The Dortmund Festival on Sunday and, like their whole set, went down extremely well with the crowd who were no doubt very disappointed when Queensryche did not come back on for an encore!

Party/Competition Time

With the interviews completed, all that remained was for our assembled studio guests to crack open the champagne and cut the birthday cake to wish Metal Hammer Germany a very happy birthday. We also launched the Birthday Box Competition to win signed goodies of all the bands who appeared on the bill at the Dortmund Festival Winners to be announced in Metal Hammer. The show finished off with messages from all three bands to their fans along the lines of ''See you in Dortmund''.

Video Round Up

Apart from the above interviews and videos, this action-packed party edition of 'MTV's Metal Hammer' also featured a special report from MTV U.S on the Headbangers Ball Tour with Anthrax, Helloween and Exodus, along with some other great videos including 'Teenage Bride' from the Grip, 'Let There Be Rock' from Onslaught, 'Alison Hell' from Annihilator and 'One' from Metallica for thrash fans, plus 'Once Bitten, Twice Shy' from Great White ...

Mille also told the Bailey Brothers about the production of 'Extreme Aggression' under the guidance of Producer, Randy Burns, and then it was time to show the first video track from the album 'Betrayer'. This video was shot in Greece and is, for the most part, a performance video filmed at both inside and outside locations in a mixture of both black and white and colour footage. The great thing about this video is that it really captures the energy of Kreator's music and performance - fans who later attended the Dortmund Festival on 30th April were lucky enough to witness this first band.

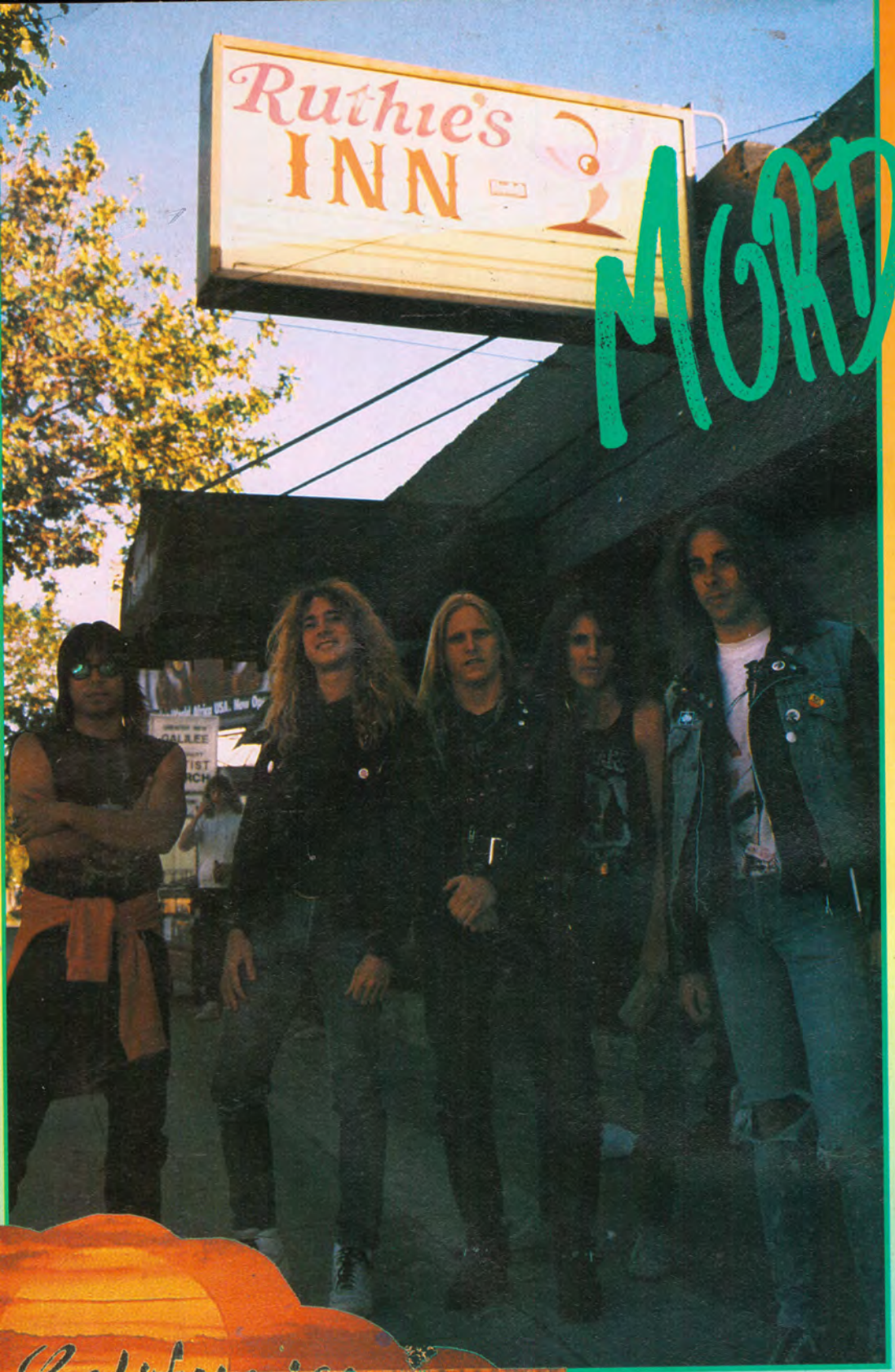
Crimson Glory

Next up in the question firing line were Jon Drenning and Ben Jackson from Crimson Glory ... 'MTV's Metal Hammer' had reviewed the 'Transcendence' LP when it first came out and the Bailey Brothers asked Jon why there where so many different styles of music on the LP ... ''We want to have a broad base and variety of musical influences, we texture each song and make each song a masterpiece in itself.'' Jon and Ben were not wearing the famous masks (just sun-glasses!) - what was the reason for wearing the masks? ''We are influenced by theatrical bands and bands with much more musical integrity than just the image - bands like Queen, Led Zeppelin, and Pink Floyd - we want to be a complete entertainment package ...'' The band have been together for eight years but it was a long time before they did a gig, why? ''We rehearsed for five straight years before playing our first gig - we set high goals and high standards for the band and that's the way we're gonna keep going.'' There have been a lot of comparisons between Midnight's vocals and those of Queensryche's Geoff Tate - what do Crimson Glory say to those comments? ''The vocal range is very similar but they approach things differently - however, the lyrical content between the two is the most striking difference'', concluded Jon.

At the end of the interview, as promised, 'MTV's Metal Hammer' was proud to have the 'European exclusive' of the new Crimson Glory video 'Lonely'. In fact, the video was only just ready in time and the band actually brought it over with them from the States although they hadn't seen it themselves! 'Lonely' is a powerful ballad and the video is suitably atmospheric and stylish and sees the band in performance amid lots of swirling dry ice intercut with a storyline of a girl who is obviously .. lonely!

Crimson Glory were very well received by the capacity crowd at the Dortmund Festival and the following day went on to headline in Paris and Motörhead had to withdraw due to Lemmy's hand injury.

Vanessa Young



MORDRED

Californian Dreams

MORDRED - A TASTY STEW

Last month we introduced our new series of California Dreams telling you all about Dark Angel and Laaz Rockit. This time it's Forbidden and Mordred who come under the microscope. Both bands hail from the very well known Bay Area. To be more precise San Francisco, and both bands have one album out on the market. One more similarity, both bands visited Europe in the first two weeks of May. Forbidden toured with Holy Moses and Sacred Reich, Mordred did a promotional tour. 'Forbidden Evil'has been in the racks for a while but we haven't spotlighted the band before, although they played the Dynamo Open Air Festival on May 15th. So here's two pages to spread their message. 'Fools Game', when you read this will be out. And that's why they are kicking off part two of Californian Dreams.

MORDRED MANIA

So it happened that on a beautiful Tuesday morning in May guitarist Denny White and drummer Gannon Hall entered the highly secured and ultra modern complex of the Metal Hammer offices. After a security check they were handed their passes and accompanied by pit bull terriers they were accompanied to the interview room where the microphone was waiting.

GANNON: *"The present line up; Scott Holderby, (vocals) Jim Taffer (guitar), Danny White (guitar), Art Liboon (bass), and Gannon Hall (drums) has now been together for two years. The band has been together since 1984, but of the first line up only the band name and Art Liboon are left."*

It could be explained here that it all began during Arthur Liboon's senior year at high school. "I got togethr with several friends who had started the band. Our first song was called 'Last Judgement'. From there, the band was born. As the band progressed, we went though a lot of band member changes. Now we have a stable line up. Danny White and me formerly played in the band Mercenary, but when that group fell apart Danny left to join Mordred and when their drummer let two weeks later, Danny got me into Mordred. At that time Mordred had released their second demo with the tracks 'Reckless Abandon', 'In Cold Blood', and 'Scars Remain'. 'Reckless Abandon'is the only song left from that demo which is also on the new album. The demo was selling like hot cakes. Meanwhile we were dealing with a lot of independent record companies, and the best offer we got was by Noise Records, so we signed with them."

Says Danny White: *"I replaced Jim Simonetti. He is still a good friend of mine bus business came first. I found myself in a situation where the guys were serious about what they were doing. The band I was with before seemed to be forever stuck in their garage. I wanted to see the light of day.*

So, I joined. That was the latter part of 1986.''

Scott Holderby chipped in with his two pennorth.

''When I joined they didn't have a singer and hadn't had one for a while. They had spoken to me about it and I decided that it would be great. Right after I joined we continued to go through more changes. That was about late 1986. At the time I wasn't really into this kind of music. I was more into punk and hardcore. But it was real cool. I just wanted to be in a band. I had been in bands before but never one with the potential of this band. I knew when I joined that this band had a chance to go somewhere.''

Gannon Hall had some interesting light to shed on their past development. Keen students of rock history should take out their note books and pencils and jot this down for future reference.

''I had played in another band with Danny when I was 15. We played our first gig with Heathen and Violence. Then Danny left to join Mordred because there were internal problems. After Danny joined I found myself becoming musically frustrated with regard to the goals that I had set for myself. At the time Mordred was having problems with their drummer. We talked and at Danny's suggestion, I auditioned for the band. They loved my playing. Now Alex Gerould our guitarist and main songwriter up until that point, wanted to head into a different direction than the rest of us. He felt that he was way to ddep into the 'Polka beat from hell'trip. Alex then decided to leave the band. That's when we found Jim.''

Jim Taffer:*''It happened during my junior year of high school. I was referred to as a 'Metal-come-lately.' I tried to reform the band that Danny and Gannon played for before joining Mordred. Unfortunately the same situation took place. With that I left the band and was fortunate enough to hook with these guys. Danny was the one who actually hooked me up. I was working at a guitar centre, and got Danny a job there. We started hanging out. That's when Alex left and I joined.''*

INFLUENCES

Mordred fans will be intrigued to hear more details about their idols. For example, how many might be aware that Gannon Hall's main influences are Neil Peart of Rush and the late, great John Bonham, drummer with Led Zeppelin from 1968 to 1980? It just shows the huge hold these great musicians from the past still have over todays up and coming youngsters. Indeed if you question Scott Holderby, you might find, to your surprise that is idols include David Bowie, Robert Smith, and John Lydon of the infamous Sex Pistols. (Robert Smith?) The quaintly named Arthur Liboon looks to the great bass players of the past like Bootsy Collins, and Geddy Lee. Actually Geddy is still very much of the present, God bless him!

And so we probe deeper. Jim Taffer, as we have already established, their lead guitarist. Who does he like to hear when he's at home, with a few moments to spare, and his CD player switched on and ready to convey him into a dream world of music? Why, Steve Vai, Joe Satriani, Uli John Roth and John Sykes. So no rubbish there. No sneaky listening to old Dave Clark Five records for example, or light classics by the Neasden Pops Orchestra.

But enough of this chit chat. Let's back to the serious questioning. When did they record their debut album?

DANNY: *''April of this year''*

So you mean last week?

''What? Oh no wait a minute. We are really bad on dates. We recorded it in January''

Oh that's only three months difference. Or was it January last year?

Danny: *''No it's definitely January this year. We have recorded the album in six weeks at the Prairie Sun Studio in Cotati under the production helm of Dino Alden. Beside Steven Fontana he is one of the regular guys at the studio. We had already heard some of the low budget recordings he had done, and they sounded pretty good for the amount of time and money put into it. He recorded the last Attitude album for peanuts, and that sounded good so we chose him. We did some demos with him as pre-production and they sounded good.''*

With him you recorded the album 'Fools Game'. There are two tracks on the album that sound totally different from the average stuff that comes out of the Bay Area.

Gannon:*''One track being of course 'Every Day's A Holiday'. The song indeed has a funky sound. That is more the sound we want to work to on our next album. Also concerning the musical direction, that's something we want to head in. It's interesting, the combination of funk and heavy metal. But on the other hand funk is not the only thing we want to combine with our music. The whole metal music thing is stagnating, especially in the Bay Area.*

So is that the reason you put the Rick James'cover 'Super Freak'on the album?

FUN

Danny:*''No we just did that for fun. We were playing that track for a long time live just to get the audiences going. We played the track in the studio and our producer thought it was good enough to put on the album. We only wanted to have it as an extra track for a B side or as a bonus track on the CD but our producer wanted to have it on the albumk. I don't think it's the best song off the album. No, it wasn't recorded to get a hit single. Our single's going to be 'Every Day's A Holiday'. We are going to record a video soon for that one. Half of the video will show live footage, and the other half will show the funny side of the band. The lyrics of the song are more a joke. It's about what people in general think about rock musicians. We don't have to work for the things we do, we get everything for free, life is very easy for us, and we laugh about people who have to work all day. But the joke is that musicians aren't rich at all. Gannon for example is painting houses for a living. It's very tough to be a musician but a lot of people don't know that. They think every musician is earning as much money as the big stars. But it isn't that way. So there is a scene in the video where we re rehersing in a crappy shed and once the big record boss is walking in with big dollar sign on his body, and a fat contract in his hands, giving us a ship load of money, so the video will be as serious as the lyrics.''*

Your album cover looks like a Salvador Dali painting.

''Yes, there is a court jester hanging above a chess board, the clouds float at the bottom, and there is an hour glass with a clock dripping through, so its a pretty weird and different cover.''

Who has written most of the material?

Gannon: *''I wrote most of the song material in which we incorporate the ideas of the other guys later. Danny writes all the lyrics.''*

STEW

What's your favourite album track?

Danny:*''State Of Mind and Numb.''*.

Gannon:*''For me the same. These are our newest tracks and you always like your newest material the most''*-

Singer Scott Holderby sometimes sounds like Kevin Heybourne of Angelwitch.

Danny*''I don't think he's influenced by Kevin because he's listens more to music by PIL and the Sisters Of Mercy but now you mention this, Angelwitch was recently in San Francisco and we shared the same rehearsal room. I've been a big Angelwitch fan for a long time and I hated myself walking into that room where they were playing and not recognising them.''*

So with Bay Area metal bands making waves, where does Mordred fit into the scheme of things?

Scott:*''We don't fit into any of this because we are our own trip., We re nothing like any band anywhere.''*

Arthur Liboon:*''Mordred attract mutants and intellectuals''*

But one more vital question remains - what IS a Mordred?

Danny:*''It's a French stew''*

C 'est incroyable.

Metal Mike

pics : Buffo

BIG TROUBLE BREWING!

The Invasion Of The Thrash Machines - that's what the thrash package touring through Europe was is called. HOLY MOSES/ SACRED REICH and FORBIDDEN, an interesting combination of three great thrash acts was announced on bill-stickers everywhere, but by the fourth day of the German dates, the whole invasion had almost turned into a retreat. What went wrong? Sacred Reich, the Quartet led by singer/bassist Phil Rind who are based in Phoenix Arizona, discovered on arrival in Europe, that things had changed. The tour was originally planned with Forbidden in the support slot, but it had now expanded, out of the blue, with the addition of another German band: Holy Moses...

This was what triggered off the trouble. Sacred Reich felt badly let down, because a 'Headliner' in America means something quite different. They weren't happy with some of the ideas put forward by 'co-headliners' Holy Moses, and the situation between the two bands deteriorated rapidly. The bad vibes peaked in Bremen on May 8th, when Holy Moses abandoned the tour amidst quite a few upsets. We decided to hear one side of the story and find out how things like this are allowed to happen, so we talked one of the guys responsible: Forbidden singer Russ Anderson explained the problems encountered, in between giving us the latest information on his band...

"We only heard about the whole affair after we arrived in Europe and saw the posters everywhere with Holy Moses' name on next to ours. We were really surprised, because we thought we were opening for Sacred Reich. We'd never heard of Holy Moses before. All the trouble that resulted from that was obviously not their fault, but could be traced back to the promoter of the tour." Russ began to explain. *"I really don't understand their behaviour towards Sacred Reich. They sold their merchandise completely underpriced, so they sold more. But that's not really fair, and it's not playing the game. Something else happened in Hamburg. We'd agreed with Sacred Reich to turn our sound down, so they could come across as more powerful, which is quite acceptable practice for the headliner, but Holy Moses didn't comply. They didn't give Sacred Reich the respect they deserved, and that's really sad"* he continued. Apart from these unfortunate hiccups, the rest of the tour ran smoothly. *"The German audience is completely different to the ones we're accustomed to,"* said Russ, *"they don't know how to slam dive properly or how to form a pit, they jump around more and they're all alcoholics (he laughed) Everyone we met in Europe was an alcoholic!"* (he laughed again)

Most people will know that the band changed their name before recording a debut album. Originally Forbidden Evil, the band agreed with their record label to ignore the corny second part of their name. They didn't want to be associated with death metal, because they saw themselves as a definite speed metal band.. So why did they still decide to call the album 'Forbidden Evil', and use corny cover? Russ: *" We gave the LP that title so our old fans realised we'd released an LP. We weren't completely happy with the cover either though."* he admitted. *"We were trying to express that there are always positive and negative powers, and that good will always conquer evil in the end. It really does look slightly corny, but it's too late now. The album was released that way."*

The band are signed to the American Combat label, although other companies expressed interest in Forbidden. How did the deal materialise, and why did the band chose Combat?

"Combat seemed the most interested company. They told us that they would definitely give us a better deal than all the other companies that were interested in us," Russ explained. *"We liked their attitude. Roadrunner were interested too, but they didn't want to invest as much money in us, and wouldn't have promoted us as well. There were even larger companies like Def Jam interested in us, but we're didn't feel ready to fulfil all the expectations a major label would have made"*, he reckoned. *"The deal with Combat materialised with the help of our 3-track demo and Debbie Abono's help. The way things are going, we'll be switching to a larger company in a year or two. We'd be able to keep up then"*

OLDEST WOMAN

Debbie Aboro must be one of the oldest women still active on the thrash scene. (She'll be sixty this year, and she's the mother of five kids).

Forbidden's manager first became well-known through her work with the band Possessed. How did the band get in touch with them? Ross explained: *"Craig (Locicera, guitar) met Debbie and told her about our band. He gave her one of our demos, and she took it along to the Music Convention, and everyone really loved it. After that a few companies were pretty interested in us, and offered to take over our management, and that was a real stroke of luck"*, Russ admitted.

"Debbie didn't ever really want to manage a band again after Possessed split up. What I gathered is that the guys from Possessed just weren't particularly mature, and behaved like little kids who only wanted to fill themselves up with alcohol and drugs."

But Debbies got plenty of work to do these days, because apart from her work with Forbidden, she's also heavily involved in looking after Vio-lence and the all girl band Meanstreak. Forbidden, meanwhile, have also done their bit for the video market, and they are represented with two live songs on the Combat video 'The Ultimate Revenge Part II alongside other bands like Dark Angel, Death, Faith Or Fear and Raven. The video is already available in US shops, and it can only be a question of time until it is also available in Europe. The band will wait with a real video clip until they release their second LP. Russ explained why... *"Combat were the opinion that we had something to show with that video, and they let us make the decision ourselves whether we wanted to send money there and then on a video, or whether we'd rather save the money and make a really good video for a track off the next LP with twice the money. We chose the second option, so we'll be able to use about 70,000 Dollars on our next video and make it look really professional."*

Combat really do seem to be supporting Forbidden completely, it just seems slightly strange that the LP doesn't even have an included lyric sheet. What are the reasons for that, and what are the bands' lyrics actually about?

Russ explained: "The reason that the album doesn't contain a lyric sheet is down to the old Combat employees, who have now been fired. They promised to include a lyric sheet at the

FORBIDDEN

time - but it never materialised. 'Chalice Of Blood' is about an old friend of mine who went all religious and who all of a sudden decided he was better than the rest of us and we'd all have to die. The text is about that and being a born again Christian and. 'As Good As Dead' is about the wars that this world has had to put up with so frequently, and 'March Into Fire', well the title says it all, is about mankind nearing its downfall, and is destroying itself. The other lyrics are kept in the same style. They're all pretty realistic. The bands' new material will be a lot rougher the debut. They thought the songs all sounded a little too smooth, and didn't have enough of the original hardness.. "The tracks all sound so mixed up", Russ explained. *"I recorded my vocals in a day. I was under so much time pressure, that a lot of my vocals don't sound like I normally sing. My voice was really rough and strained, so on the second LP we'll take our time and spend two days recording vocals, and then we'll take a two day break and so on. A similar problem arose while we were on tour. My voice is completely strained at the moment and I can't carry off my vocals as well as normal, because this is our first tour ever, and I have to get used to it first."*

Despite any past problems, the second LP will also be produced by Doug Caldwell. Except that everyone's prepared themselves better this time. *"We'll do a pre-production for the next album and Doug will come and visit us four weeks in advance and get familiar with the material. The engineer on 'Forbidden Evil', John Cunibarti, didn't contribute a lot to the final result. He doesn't know very much about heavy metal and has only worked with people like Joe Satriani until now. So we'll be recording the second LP with Doug by himself."*

Five new songs are already finished, but none of the lyrics or titles have been finalised. The band only played one of the new tracks during the gig that evening. 'One Foot In Hell' was the working title of the track they played, and it merged into the the bands familiar material - wetting our appetite for the follow-up to 'Forbidden Evil'. *"We hoped to be able to work on new material during the tour, but because we had never been on tour before we hadn't realised that there's so little time. We haven't even got enough time to wash our clothes."* The laughing singer confessed. By which time the end of our little chat had come, and it was time for the band to go on stage, and the few members of the audience proved that there were still newcomer bands who were able to blow fresh wind in the international thrash and speed metal scene. Forbidden coped well, even getting the crowd in a pretty good mood. Once you've reminded yourself that these Bay Area thrashers never completed a proper tour beforehand in their lives, you have to admit that they were pretty competent.

Frank Stöver

STRANGERS IN THEIR NATIVE LAND

Strangeways talk about their career which seems to be blossoming everywhere - except the U.K.

These are strange times for Strangeways. This Scottish band fronted by an American vocalist were hailed as the youthful British successors to purveyors of classic AOR rock, Journey, when their second album 'Native Sons' was released at the beginning of 1988. The record release was supported by a handful of U.K. shows supporting Bryan Adams and an intensive German tour opening for fellow melodic rockers Bonfire. Since that tour finished, little has been heard from the band, but Strangeways have been busy recording their new album, acquiring a new manager (Paul King, who also manages Tears For Fears), and sorting out various business problems associated with their recording commitments. Their new album, 'Walk In The Fire', has been warmly received in Europe and the States and has been riding high in the import charts - but, despite the interest in the record and the fact that three-quarters of the band are U.K. based, at presstime no British release had been scheduled.

Strangeways were rehearsing for their forthcoming German tour in a North London studio when I spoke to guitarist Ian Stewart, who, with brother and bassist David Stewart and drummer Jim Drummond, comprises Strangeways' Scottish contingent, while vocalist Terry Brock represents the band's American input.

COMPETITIVE

In the past, Strangeways have worked with two well-established producers; Kevin Elson sat at the controls for their first, self-titled record and John Punter for 'Native Sons'. However, this time the record was co-produced by Ian and Swanyard Studios' engineer John Lee and then mixed by Mike Shipley. Why did the band decide to go it alone on production?

"It was just a determination to do an album which would sound like what we figured Strangeways should sound like - and I think it does.

"Kevin's remained an amazing friend of the band and it's one of those relationships that you really respect someone for, because we can have a disagreement about what we did on the first album. I like what he did for Europe - it was right for them - but it wasn't right for us.

"Then, with John Punter, we got an album where we thought the songs were brilliant, but we didn't think the overall sound of the record, as a competitive record, was that great.

"So this time, instead of having to blame people for all the problems, we decided that this was the way that Strangeways should sound. Even if people think it's a load of cack, we don't care, because at least it's us and it's not influenced by Desmond Child and Ron Nevison and all the other flavours of the month that everybody's using. If someone listens to our record and says it sounds like somebody else, at least we can say that's our influence, not some American producer.

"Everybody always says about us, it sounds so American. That's because we grew up with Steely Dan and Eagles and my old man played in a country and western band - that's where it comes from.

"Last time, with the 'Native Sons' album, I'd be ending a live interview at a radio station and they'd play a track, and I'd think, 'Oh God, that doesn't sound very good' when I was actually sitting there in the cold light of day. I've just come back from three days in Germany, having done all these interviews and live radio and all the rest of it, and I actually sat there and said, 'I like this - this is us and I like it!'"

NAFF

Some of the songs on 'Walk In The Fire' were in fact originally conceived when the band was recording 'Native Sons'.

"All the music for 'Danger In Your Eyes', 'After The Hurt Is Gone' and 'Modern World' is from the 'Native Sons' album. John Punter didn't like them - but they turned out good. 'Modern World' turned out a lot better for it. The one thing about that song is that we defy anyone to listen to that lyric and say that is a naff thing to talk about - it's what everybody should be talking about now. 'Talk To Me' and "Walk In The Fire' were the studio ones. 'Into The Night' was done in the studio in about twenty minutes, right off the top of the head.

"A lot of the songs had been worked on for a while, because of the access that John and I had to the studio. Part of the record, believe it or not, is taken from the early demos. Some of the stuff had that vibe to it that you never get again, so we kept part of it. There's little bits and pieces that were recorded at Swanyard and Soundmill out in Buckinghamshire and the real guts of it was eight weeks at Powerplay in Switzerland.

"Because John works at Swanyard, which is a 48 track S.S.L. studio, we were blagging time at the weekends and at night when there was nobody in. We appreciate it; you know what it's like - when you're down, nobody wants to know. We had all these problems that

everybody knew more about than we did, seemingly, but still - to people like Swanyard, and John Lee, and Paul King, it didn't matter.''

PERRY-ISM

One of the most striking differences between this album and the previous two is the changed style in which Terry Brock handles the vocals. In the past, his high-flown voice has often been compared to that of Steve Perry, but 'Walk In The Fire' shows off a deeper, more powerful side to his talent.

''Now he's a first rate Terry Brock, instead of a second rate Steve Perry - he'll love that!'' Ian laughed. *''This time, because it was me sitting over the other side of the desk with John, and not a producer as such, I think Terry was a lot more relaxed and, not feeling any pressure, went for it. We definitely spent a lot of time opening his voice up and getting that kind of effect from it, as opposed to that Steve Perry-ism; we just wanted to get rid of it as much as we could.*

''Instead of listening to the last record and saying 'God, you guys write some good songs', everybody said, 'Why is it you sound like Journey?' We thought they hadn't even listened to the record. There's the obvious tone that he had, but in general, we thought the songs were very much our thing. He sounds like Terry Brock now and that's definitely one of the biggest changes from the point of view of the overall sound.''

Isn't it strange to have a singer who lives in America, when the rest of the band is based in the U.K.?

''Not meaning any harm by it, but in an ideal world, we'd have loved to have kept the band entirely Scottish, but we needed a good singer and after what we'd gone through to find him, it wouldn't have mattered if he'd come from Maui!''

CONSERVATIVE

The band's forthcoming German tour will take them back to the halls they played with Bonfire last year - but this time, they will be headlinig. Originally, the tour was planned for two weeks, but they have already been approached by another promoter who has offered them a further fortnight's worth of dates immediately after the first batch.

''And then there are a couple of big European support tours,'' continues Ian. *''It's pointless even talking about them 'til we've got them, but it will be brilliant if we can do them. We're not going to look at the States until September, or October maybe at the latest, but that's another of these things where we're going to have to wait and see. If it does really go through the roof, then obviously there will be a reason to go earlier than that, but we know we can do Germany this time, so we want to keep concentrating on that and Europe in general.*

''All the response in Germany has been incredible. A lot of real conservative major stations that wouldn't look at the last record have got it on heavy rotation on their playlists and I'm doing interviews with people like the 'Berlin Morning Post', who actually listened to the record and went, 'There's a song about Indians on this, there's an anti-war song at the end of the album, there's a song called 'Modern World' that touches on politics.' These people are getting into it now as well, so we think we've definitely moved up a rung.

''The sales have been extremely good. The first week, its pre-orders outsold the whole sales of 'Native Sons' and it's selling well, ticking over every day. The record company, Ariola, think it's going to chart this time, so we're keeping our fingers crossed.

*''We're probably going to do the video within the next couple of weeks; we're talking to a guy called Nigel Dick. He did all the early Tears For Fears stuff and he's just done all the new Guns n'Roses stuff, but we just want someone who will try and reflect the characters of the band for once, so that people can get to know us a bit better. So far, video's not been very good for us. F**k the image, let's try and get our personalities across! Hopefully, it will work out.''*

ROTTEN

So the future is looking bright on all fronts, except that of the home market; isn't it frustrating to see the record occupying the number one slot on import charts when you haven't even secured a release in your own country?

''It's terrible, because the one thing which we genuinely feel rotten about is why anybody that likes this band has to pay fourteen quid for an album. That's just disgraceful.

''The English obviously have a problem with thinking that this is the hardest kind of band to break in England and that it costs too much money. You've got Stock, Aitken and Waterman in the old factory, chucking crap out for next to no outlay and getting a massive return, and that's what a lot of English companies are into.

''We don't even know if they've listened to it yet! All we ask, at the bottom line, is for them to listen to the record and then if they don't like it, fair enough.''

Is there any chance of seeing the band perform live in the U.K. in the foreseeable future?

''We'd thought of maybe doing the Marquee, but we're not 100 per cent sure yet. Obviously, with the record being in the import charts, it gives us a reason to do it, but it would be better with British record company involvement.''

Band morale is high and Strangeways are obviously looking forward to their German tour, but it seems a damning indictment of the state of the British music industry that homegrown talent of Strangeways' calibre is receiving more recognition abroad than in their own country.

pic: Stefan Kerzel

Valerie Potter

HADES

NO SELL-OUT!

There is another side to New Jersey Rock. At last we've found a band who haven't stormed up the charts and sold vast numbers of LPs! Hades are a band who deserve to be taken seriously, because they've been slogging their guts out playing the East coast club scene in America for years gaining credibility. They'll be coming over to Europe for the first time soon to give us a taste of their intelligent, sometimes unusual music that you can also hear on their second LP 'If At First You Don't Succeed'. We had a chat with Dan Lorenzo, spokesman and guitarist with the band.

So what's been happening in the Hades' camp since the release of the second LP? Dan Lorenzo, while not unhappy with the way life's been treating the band, reckons it could have been better.

"We started out headlining a few local shows, then we contacted a tour promoter who put a few more gigs our way. We played three shows with Manowar, followed by assorted gigs with the Cro-Mags, Voivod and Danzig. We've never toured properly here in the States. To do that you need a major label behind you, otherwise you're just not taken seriously.."

Despite this sad, if realistic conclusion, Dan's made up his mind that the band need a major label to take them places. The debut LP 'Resisting Success' was given hardly any promotion by their American record label (Torrid), but the band are quite happy with the support their labels giving them now. This doesn't change the simple fact that in an enormous country like the States you need loads of money to reach a certain level. Especially if, like Hades, the band make such an effort to retain their individuality - in contrast to so many other bands who just look up to their idols and copy them. It must be frustrating that these rip-offs so often make the big bucks, whereas bands like Hades don't.

MORE MONEY

"Definitely. I'm twenty six years old now and all of a sudden there are loads of bands around who look like Van Halen and their assorted members, who are normally five or six years younger than me and probably earn more money than I will earn in my entire life.

Of course you can hear lots of different influences in our music. The key word to our sound is: Variation. We touch lots of different musical areas, we're not trying to make each song sound like the next, like Kingdom Come do. I wouldn't describe our music as progressive, we try to go further than most other bands. The second LP was a lot better than the first and I think our third album will be even better than 'If At First...' It won't be as fast, but it'll be really hard. we're trying to go in the same direction as old Black Sabbath."

They've already written fifteen new songs for the new album, and after having been to Europe and gone back to the States they'll hopefully go into the studio to record the new LP. That'll probably be in July/August. It's still not clear who will be producing.

In contrast to lots of other New York bands, Hades have already made quite a name for themselves there despite heaps of competition.

"I know that lots of New York bands concentrate on Europe first, simply because they think it'll be easier for them. It's different for us. Quite a few people know who we are here on the East Coast, and we can easily sell out clubs. At least people know our name out here. But that's about it. No-one's ever heard of us out in California. It's really difficult to prove yourself as an indie band in such a big country and we've still got quite a bit of work in front of us!"

But we'll be coming over to Europe first - because the band have got quite a few friends out here who they've been in contact with for years. They're not too worried that the same promoter who managed to completely mess up Death's first gig in Germany.

"Mucky Pup who are good friends of ours really loved their first European tour, but I heard all about the problems encountered by Death. I didn't know they went back home after only one gig though. I don't know what happened, but I can't imagine the same will happen to us. I think we'd just carry on..."

We've already mentioned that apart from recordings for their third LP, Hades other future plans include hunting for a major deal.

"We want to give it a try anyway. I mean we're growing older all the time, so it's obvious that we want to move forward with our music - and the other thing is that we want to start earning money at last as well."

That doesn't mean that Hades are selling out. When they talk about money all they're talking about is basically enough cash to survive on - after all we all have to live...

Andrea Nieradzik

STUDIO REPORT

SHY ROCKIN' IN THE USA

Shy, one of Britain's brightest hopes in the hard rock battle front have been working hard in Los Angeles for the past month, planning to conquer the globe. *"You don't get anywhere by sitting at home listening to your records,"* says lead singer Tony Mills. *"I know people go on about bands leaving England to go to America, but this is where it's all happening. The rock life style is all around you and the atmosphere is great."*
Tony and the boys have been recording their fourth album, their first for MCA in LA with veteran producer Roy Thomas Baker of Queen fame, and they have big plans for tours and videos, as Tony told me with some excitement from his sunny apartment in Burbank, California.

pic: Tony Mottram

As I looked out the window at teeming rain in downtown Bayswater, Tony regaled me with tales of heatwaves.

"The temperature was 108 degrees but its dropped a bit now. Have we been working? Well its pretty tiring beside the pool I can tell you! This isn't our first trip to America. We know the place back to front and its strange because everybody we know is out here. It's not like being in Rochdale!"

Shy have been there for two months and have nearly finished the album which will be called 'Misspent Youth'. *"I've just got to do the lead vocals and we'll be finished. We've got a couple of singles that we've got in mind and we will be doing one of them as a video in Las Vegas, a song called 'Money.' We couldn't choose a better place than Vegas to do it in. But I've never been interested in gambling myself. Drink is my drug."*

I wondered if this meant they had been spending all their time going to parties.

"No! Well, some. When we first got here we took a week to get over the jet lag. Then we went through the songs we were going to do with Roy Thomas Baker and then we had to wait another week to get into the studio because Beau Hill was using it. Eventually we got into the studio and it was very strange - we did all the guitar parts and everything seemed to get done in a few days.

Working with Roy has been a great experience. At first we only knew him from his reputation, for working with Queen and Ozzy and Cars and it was an honour for us. But obviously the more we got to work with him the more we got to know him and any ego things faded away. Instead of being a distant figure he was someone we worked with and we found he was a bloody clever guy. He hasn't affected our songs though and I think his influence will be more felt in the mixing stage."

What was the particular reason for Shy recording in America?

"It's because its so rock'n'roll here. You lose so much by being stuck at home in a backwater. You come to LA and you've got the whole rock'n'roll business here. And you've got a whole frame of mind too. You just turn on the radio or walk down the road and there it is. If you want to be in a successful rock band you haven't got any choice but come here. And its great to go to places like the Rainbow and Roxy where everybody goes. We were talking to a band in the next studio and I asked who they were and it turned out to be White Lion! They are just ordinary nice guys, and they said to us: 'Hey we've heard your records.' We were amazed. They have just finished their new album with Michael Wagener and are hoping to come to Britain for a tour soon."

Tony's voice was breaking up in what sounded like a fog blanket over the telephone link to LA, but I could just hear him say that nearly everything was done on the Shy album. *"The first track is called 'Money' ,followed by 'Give It All You've Got', 'Shake The Nation', and 'Make My Day' .Clint Eastwood got to hear that one and it quite amused him. He would have used it in a movie but he'd already done a new Dirty Harry and his next film is 'Pink Cadillac' a bit of a love story so the song wouldn't be any good. The next songs on the Lp are 'Broken Heart,', 'Love On The Line,' 'Burning Up,' 'Never Trust A Stranger', 'After The Love Has Gone' and 'When You Need Someone'. But that's not the running order on the album. "*

Were they pinning high hopes on the success of 'Misspent Youth?'(which incidentally doesn't have a title track, as usually the way)?

"For once this has got full back up. The basic plan is to get the LP released soon, come back to Europe for a tour, and then return to play in America. They are getting to know us a bit more here. The last two albums were on RCA and got some plays. There is an awful lot of competition here but we have a good grip on what's happening. We have decided not to present ourselves as an image band, but we just dress in a natural way that suits. How do I dress? What a bastard question!"

Was he wearing pyjamas and a top hat for instance?

"No I'm not doing a David Lee Roth. I've got a lot of stuff to wear on stage but I'm not giving anything away. Not before the video is shown anyway."

As well as a rootsy image, the band's new music is going back to rock'n'roll too, promises Tony.

"We won't have keyboards. We've gone back to classic guitars and drums. As for the vocals I've got rid of the Aled Jones bit."

Did Tony think Shy would break through in America with this album?

"The mistake we made in the past was not concentrating enough on the States. Now we haven't got any other choice than to get out here and do it. You can't stay at home listening to the radio and wishing for success. Here we stand a good chance. While we've been here I've done a bit of sitting in at clubs, but the trouble is we usually arrive late, after a few drinks, and I get up and make an ass of myself!"

So Shy have gone to the centre of the rock universe (which we always thought was Dortmund but turns out to be Hollywood), and found that the swimming pool are lined with dollars. Not that they've earned any yet. As Tony says the big bands that have really broken through in recent months are all American. There's Skid Row who are great, Queensryche and Winger. They are all excellent and Blue Murder are great too."

It's nice to hear someone with good words to say for the great competitors across the Atlantic and not to be eaten up with jealousy, often the plague that afflicts U.K. acts. Shy deserve a break and with the power of Roy Thomas Baker, MCA and a lot of Californian sunshine, by jove, I think they can do it! The album will be released in a couple of months and then those who have jeered at Shy in the past will have to eat their words. Munch, munch!

Chris Welch

FIVE GO MAD IN HOLLAND *(AGAIN)*

(Or...Once More Into The Gibber)

It was a mission that only the most foolhardy would be gullible enough to set out on. Five days of hell and lager on the road with ACID REIGN. Five days of eating McDonalds and sleeping five to a room. A task that would separate the men from the men-who-can't-take-their beer. A mission that required a man as dumb as MARK DAY to fall for it. This is his story...

ROAD REPORT

ACID REIGN

WEDNESDAY

Cast of Characters: Acid Reign, one Metal Hammer journalist, Al the tour manager, Ian the roadie, Alan the bus driver and Steve the roadie *(brother of Kev)*

First date on the Dutch tour takes place in London, *(appropriately enough)*. The Hippodrome has proved to be the killing fields of many a band. Even The Grip, normally a solid gold certainty to set the house a-rockin', met a pretty sticky demise at London's number one liggerama.

When the crowd's not too busy celeb-spotting to pay any attention to the band, they're remaining decidedly aloof, and anyway, it's a place for the young glameratti to compare cowboy boots or pout around hoping to have their photos taken for another photospread on 'lifestyles of the would-be-rich and would-be-famous'. It's *not* where one would expect to find thrash fans, let alone thrash bands. Still, there's a first time for everything, and maybe the theory is that after the Hippodrome, every other gig on the tour just has to be a goodie.

The band have heard that all sorts of rumours have been circulating about their *(supposed)* intention to wreak all sorts of havoc on a certain London nightspot, and the gig gets off to a very shaky start when 30 seconds into the first track the first attempts at diving by the thrash fans who've turned up in healthy numbers results in the *(sadly familiar)* sight of bouncers *exercising* their 'right' to *exercise* a little crowd control. Thankfully the band spot what's going on and commendably stop their set till things get sorted out and the divers are allowed to do what divers do best.

It's not the first time I've seen the new line-up *(that's H-vocals, Kev-guitar, Adam-guitar, Mac-bass and Ramsey-drums)*, but it's the first time I've noticed how well it works. It's a lot more frantic than before, and Adam brings some fearsome backing vocals into the band.

At the Hippodrome *(perhaps inspired by the occasion)* Kev wears one of Poison's cast offs as stage gear, and continues to distract people from his genuine talent as a guitarist by looning around even more than usual, while the band run through a selection of tracks from 'Moshkinstein' and 'The Fear', along with 'Bully Boy', 'Big White Teeth', Blondie's 'Hanging On The Telephone', 'Warriors Of Ghengis Khan' by Bad News and 'For Whom The Bell Tolls' by Metalli-u-know-who, plus some other stuff. By not pandering to the whims of the crowd *(a waste of time)*, and just 'going for it' *(the most plausible approach under the circumstances)*, the band pull off one of the very few convincing gigs I've seen at the 'Drome'.

Before there's time for the dust to settle in the dressing room we're of, to Dover. Via a kebab shop. Pausing only to empty the bin which I'd, ahem, 'deposited' a semi-digested kebab into, we hit the docks, and make it through customs just in time to miss the ferry we're aiming to

catch. So it's heads down for a night sleeping in the van, in the car park, in the docks.

H: *"It would have been something I'd have enjoyed doing if I hadn't been in the middle of everything, I ended up curling up with 80% of my body under everyone else's feet, 20% curled up on the back seat, which was a real pain. One of our roadies had a Rush album blaring out on his personal stereo, and he'd fallen asleep. I thought if I switched it off he'd wake up, so I just had to lie there and listen to his stereo and you snoring Mark, neither of which being something I enjoyed. Plus you were pretty smelly after spewing up in the van."*

THURSDAY

At last, on to the ferry and straight into the bar, except for van driver Alan, tour manager Al and girlie singer H, who all fall asleep. Mac starts drinking, and doesn't stop till we return to England. By comparison, the rest of us drink in relative moderation. Your fave rock journalist is very, *very* hung over.

For some unexplained reason we arrive in Belgium, where the band have no work or import permits but a van full of expensive musical equipment *(and Adam's cheapo guitar)*. Still, everything goes fine and after much driving, and the enforced viewing of a video of the Hippodrome gig, we arrive at the first venue in Holland, the Donkey Shot, in suburban downtown Hemeskirk *(not sure about the spelling there!)*. The promotion for the gig turns out to be a small white poster stuck to the door of the venue reading 'Thrash metal, Acid Reign *(U.K.)* 'Poseidon'. Poseidon are a local band playing their very first gig, and their charming naivety and general gormlessness wins us all over. Imagine Rod, Jane And Freddy go thrash metal, that was Poseidon.

FRIDAY

If it's Friday we must be in Rotterdam. Only after drinking a crate of Heineken and watching 'Friday The 13th Part 2' on the bus. After the *(soon to become habitual)* scoff at McDonalds, we make for the Geronimo Club, except that the van can't pass under the bridge on the only approach road, and all the gear has to be ferried to the hall in the back of the support band's drummer's car, or by hand. At times like these, rock journo turns into roadie like everyone else and gets humping *(no, not that kind of humping!)*. The club has two resident alsations, which the English manager assures us *will* bite people if aggravated, so we leave the dogs well alone and look for the rider *(ie more Heineken)*. Actually the rider turns out to be a trip to a local Chinese restaurant courtesy of the promoter and the venue manager *(the guy with the dogs, who's English, looks like a Hell's Angel, and talks to everyone in the slow, patient manner English people reserve for addressing foreigners with, even when he's talking to us!)*.

The support band are Endor, a very noisy, raw, Death-inspired quartet who stop between tracks to light cigarettes, roll joints, drink beer and chat to their mates. Even more than Poseidon they are declared 'Total Gods Of Heavy Metal'.

SATURDAY

In theory, the big one! The Milky Way club, in Amsterdam! Completely legal substances that you could be heavily fined for if you tried to take home to England! Completely sordid sex shows! Even more crates of Heineken! And McDonalds! Which is as good a reason for tying up the journalist with gaffa tape on the tour bus and taking compromising photos of him as Acid Reign can think of.

The gig features the most people yet, the best lighting rig and stage yet, and a solid performance that stops halfway through so the band can be served slices of 'space cake' *(if you know what I mean)*. What the Dutch made of Steve 'the roadie' introducing the band in his Phantom Phlan Phlinger mask, then getting down to some serious, flailing and bizarre moshing, still wearing the black mask I'll never guess.

Also on the bill are English psychedelic grunge rockers Loop and until they get their gear offstage we're trapped in the venue, unable to create the kind of chaos we'd anticipated.

Finally, after a long and Heineken sodden wait, we make it off, into the night, heading for the legendary Red Light area, where the hookers stand in ultra-violet lit windows looking mostly bored and generally as if they'd been hit with the ugly stick when babies. After God knows how much lager and a fair amount of strange smoking substances, this is an utterly bizarre sight I must say, but with the rain coming down and Kev being sent back to the hotel suffering from 'over indulgence' we do the only thing we can under the circumstances, and head for a sex-show where grown adults do things with bananas you don't normally see in Sainsburys fruit department. I'll draw a discreet veil over the rest...

H: *"I can't say I'm that partial to food in Holland, when we were over with Nuclear Assault Kev grew quite partial to their version of 'bubble and squeak', I thought it tasted like camel crap. Kev seemed to like it, but coming from Weatherby he's in to foreign food. He seems to like veg and potatoes all thrown together and tasting the same. I prefer to stay safe with McDonalds.*

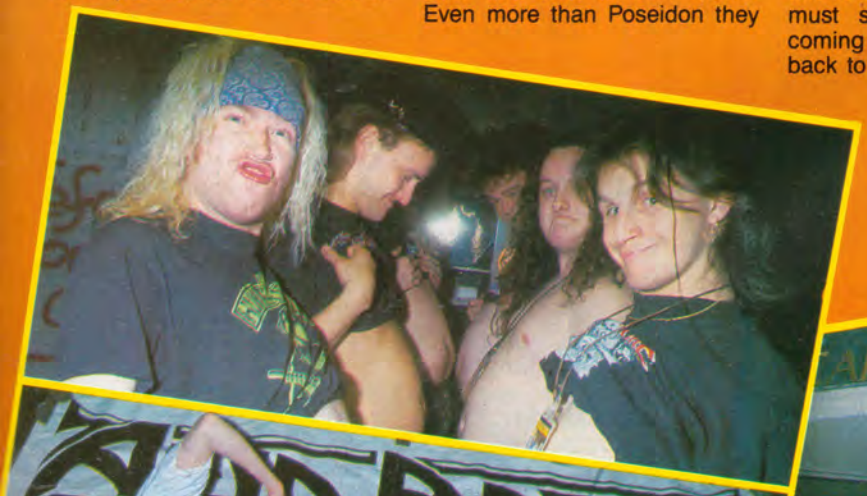
Amsterdam was the long awaited gig of the tour because when we were over with Nuclear Assault we had four days off in Amsterdam, which obviously was absolute chaos. This time wasn't as much fun as I'd anticipated, but going to the 'Future Bar' the next morning more than made up for it."

SUNDAY

With great delight it's back into the van for Belgium, the ferry, and home!

H: *"It was a laugh, we could get away earlier and start devouring all the illegal substances early on, so we could be semi-human by the time we got to customs. I don't remember a lot about the journey back..."*

Mark Day



SUMO GIANTS

Wrestling With Fame

It is almost a year now since I first heard a single called 'Tower Of Babel' which arrived anonymously, but which hooked into that deep portion of my brain where strong songs sink in their barbs and I was caught! Tighter than a camel's rear end during a sandstorm, the band displayed dazzling vocal harmonies and the sort of arrangements more usually associated with violently expensive producers and the school of musicianship more usually associated with old troupers, rather than a new band on their first release.

Others evidently thought so too. Soon the Sumo Giants were creating quite a buzz in the music world, and it looked like being a smash hit, on reputation and word of mouth alone.

Sadly that wasn't to be. 'Tower Of Babel'after some extensive radio play, faded from the scene. But as we all know, you can't keep a good band down and they are due to release their first album later on this year. So, after ploughing a small fortune into Telecom, a pair of Sumo Giants were finally tracked down, to whit, Andy Ford and Andy Marsham.

So how grow into Sumo Giants?

Andy Ford explained: *"Eat your way into the music business! That and slogging on until something happens. We first released 'Tower Of Babel' year last March. While it did well in Europe and Japan, it was a bit slow in the U.K. We got on the A list at BRMB one of the big independent stations, Piccadilly in Manchester, Beacon Radio - they were all playing it to death. But if you don't get on Radio One, then you are dead in the water! But since then, we just kept on at the album and finding a few management problems along the way. We stuck together and we don't have any musical problems. We've sorted out our management problems now. The album and the film are coming along brilliantly. "*

Where is the LP being recorded?

"All over the place, but basically in Polar Studios in Sweden. The band are a sort of working unit in the studio. Ray, Alan and I were in a band for quite a while then I went to the US. But we gelled easily when I came back from the States. In the meantime while I had been gone they all worked on solo things. Coming back together again was strange. It seemed everything we had done before was sub standard, then it all worked well."

When did Adrian Lipton get involved?

Ford: *"We actually advertised and he came up to Birmingham. He was the forty third vocalist we had auditioned. He just fitted in. But we discovered Alan has this amazing deep, rich voice, and Adrian has this middle to high voice, so we got this unmistakeble harmony sound going. We have actually given Alan a track on his own, just him and a piano..*

Sumo Giants stand poised on the edge of their debut release, but what I wanted to know more about was the connection with a particularly weird toy called a 'Rockin' Flower'. The item in question is a sunflower with RayBan shades on housed in a plastic pot. The idea is you it on, put it near a music source and it jiggles around to the beat!

Ford: "Nothing to do with me! Adrian took a call from this American guy who spilt out this incredible story. It seems they are going to launch these things onto the market, but they have also got a cartoon series. So there's this guy on long distance going 'Hey are you the Sumo Giants. How would you like to be the Rockin'Flowers?' Well we have done some music for them and they're also going to use 'Water'(B side of 'Tower Of Babel'12 inch single). We like the idea of working on cartoon things. We'd done it as a band before this ever came up, we had a cartoon story of this doll coming to life. Basically all we want is Disney for adults.'

CLAPTON

Strange story? Wait for the rest of it. There is even a rumour that Eric Clapton and Phil Collins are getting involved somewhere along the line, which can't be a bad move in terms of sales. As for the Rockin'Flowers, words fail me. How can anyone accept as credible a thing that has made a major appearance on 'Wogan'. But what sort of direction are the Sumos taking?

Andy Ford:"The singles and in fact all the things we do are pretty well tailored to fit what they are made for. Which sounds obvious but we do make an effort to get things to fit, on a whole different bunch of levels. The cartoon things, the singles and now the album are all different. Live of course we can beef things up a lot but keeping a hold on the songs themselves."

Andy Marsham: *"In a live thing you get so that the drive to push it out a bit harder wipes out the orignal idea completely and everything just ends up thud roar.!"*

Andy Ford:*"The album covers a lot of ground, like the track I mentioned before which is just Alan and a piano. You can't rock that up live! It comes down to an awareness of what is possible, and what you would have to compromise too much before it works. It takes time too. But as the process goes on, we feel the whole thing is getting stronger all the time."*

So while the Giants find their strengths, let us take stock of the product so far. The release of 'Tower Of Babel' caused a stir, but the sales were slow. It remains a superb song, with haunting harmonies and neat playing. But the sessions that produced this and two other songs on the 12 inch single do tend to make the band sound like a cross between Magnum, Genesis and a scrap of Eric Clapton. But given a harder edged they should change into strong rock anthems. The band are dragging rock into a new direction, away from Metallica-tinged 'One' influenced thrash pop, and depending on how you look at it, are bringing a higher level of appreciation for a song, rather than a track. Or they are just playing about with a musical time machine, harking back to the days when the 'middle eight'was still a powerful device.

Andy Ford:*"We took alot of time over the songs. Matching everything exactly as it should be is a slow process. To cap tht, when Adrian joined, we just gave him the song words straight off and said 'Right, you have to sing them, so you can mess about with them if you like...'But that was sort of fine tuning of another sort, getting Adrian so that he was comfortable with the songs too."*

Final word on the Sumos goes to Andy Marsham: *"We're a BAND! We work together and we write stuff together and it's a unit, honestly. I've looked around and thre's not many who seem to do it this way. The Sumo Giants isn't a group, it's a band. There's a helluva difference."*

So, to test whether you can tell the difference between butter and lard, watch for the Sumo Giants debut album which in tune with their off the wall sense of humour, is entitled 'Fee Fie Fo Fum...' FOOTNOTE: The full band line up is: Ray Fullard (drums), Alan Fullard, (keyboards), Andy Marsham (bass), Adrian Lipton (vocals), Andy Ford (guitar).

Tim Oakes

DEATH TRASH
WRECKED AND LOADED

If you were drinking Death Trash, you'd be drinking two parts Jack Daniels to one part motor oil out of a dirty glass. If you were wearing Death Trash you'd wake up around lunchtime with last night's t-shirt still stuck to your sweating body, a t-shirt with some pretty dubious looking stains down the front of it. If you were driving Death Trash, you'd be driving a second hand motorbike down a few streets on the wrong side of town.

While Horse (London) are taking on the mantle of London's premier diesel stained grunge metal band, The Hunters Club are plundering and pillaging from the Midlands and The Almighty are making similar waves from north of the border and signing to Polydor in the process, you might assume that tongue in cheek sleazegrinders Death Trash are trying to jump on the bandwagon. You'd be wrong.

Death Trash have been death trashing away for a couple of years now, and recorded their first album, '10,000 R.P.M. Groove Orgy' in the middle of last year, though it's only just emerged on Pig's Ear. It's a f***ing classic, and as sleaze obsessed as you're ever likely to hear. 'Now I Wanna Make Some Noise' is the best teen-riot anthem I've heard since 'Join The reject' by the Cockney Rejects or 'Hersham Boys' by Sham 69, while 'I'm Your Man' obliterates anything Wham ever recorded. As ever, if Death Trash were from the States, they'd be massive already. As it is they might have to wait a few months.

Murray Fenton (vox/guitar), Garry Wilson (drums) and Pete J. (bass) make up the band but my first question to Murray was how much is Death Trash a band, and how much is it Murray's solo project?

"I suppose a lot of it is me, but the reason the band is what it is, is because the other bands I've been in have always been pale by comparison to what Death Trash is. All the people who're in the band are in it because they want to do the same thing. It's the sort of thing I've always wanted to do musically. I always wanted to make the sort of album that I'd put on just before I went out for a night out and that's what we've done. I think we have a certain appeal that will vary from adulation to grudging respect."

Death Trash are a journalist's nightmare, in that you can't pin them down with the ease that you can throw most bands into categories. This has resulted in the band being described as a Zodiac Mindwarp/Motorhead hybrid which starts to bring the band into focus, but doesn't always please the band.

"We started off with another guitarist, but that was an early incarnation of it that didn't really work. Obviously because I'm doing the singing and playing guitar, and I find it easier just working with bass and drums, we've ended up as a trio. There's no Motorhead fetish and I'm getting sick of all the Motorhead thing. The fact that we've got someone who's not a 100% brilliant singer, there are three of us and we make a hell of a lot of noise doesn't make us Motorhead. I don't mind it but it's getting a bit wearing."

Despite the band remaining fairly low key up till now, you couldn't help but notice them over the past month or so as the rock press seem to have woken up to 'The 10,000 R.P.M. Groove Orgy'. All the same, 'overexposure' isn't a word that springs to mind.

"We haven't really been picked up on by the music papers, but the metal mags definitely have given us more space than expected. I suppose a lot of London bands start off and get a bit of press from people who've seen them in quite small places, but I'm sure it would work against us if we were playing gigs every other week to the same faces. I'm sure journalists are getting sick of the London bands even though quite a lot of them are good, so I suppose it's good that we're out of the way. But we could do I with a bit more than we're getting."

The lyrical slant of the album makes for interesting reading, with stuff like 'baby I'm a sleaze bomb, gonna blow your f***in' brains, baby I'm a sex machine, pleasure is my middle name' dotted all over the place. Doesn't it get people's backs up a bit?

"Well, heavy metal/rock has always been a wide thing, it's always been sexist-ish and you can't take it all too seriously. But the women who get offended shouldn't be there in the first place, because it's only an extreme version of, say, David Coverdale."

Whether it's going to make them any more well known is hard to guess, but the band have been signed up by 'Phaze' to model such things as P.V.C. trousers for their latest catalogue. Mind you, if you ever see U.S. 'cool f***in' clothes' company Lip Service's catalogue, you'll spot Femme Fatale's Lorraine Lewis, so they're in good company in the rock clothes-horse stakes.

"We better get a plug in for them. They saw some pictures of us, and the catalogues they had been using were really funny, so they asked us to do it, and wear some of the clothing in photographs. The beer flowed and the clothes got put on. Like everything we do you can take it with a pinch of salt, but they want us to model clothes, so sod it, we'll do it."

Do you take it as confirmation that you're a bunch of hunky guys, then?

"That's got to be true, hasn't it!"

Bandwagoneers they're not. What they are is something brutal, rough 'n' ready, sometimes funny, sometimes frantic, Death Trash rock 'n' roll.

Mark Day

Pic: Ray Palmer

GLAD-RAGS TO RICHES

How To Look The Biz In The Biz

Pics: Reinhard Harms

Customising jackets

Fancy pants!

Barbara Schenker's skilled hands

Putting on the patches

It's one of the first rules in the book: If you want to be a rock 'n'roll star, you have to look the part. Ugly and badly dressed musicians, however talented, will find themselves forever confined to the depths of recording studios, but swathed, swaddled and exuding rock 'n' roll, even non-musicians can conquer!

Where do our rock faves buy their favourite glad rags? Do they get their mums to pick up a little number when she pops into her local branch of Marks and Spencers? Let's be honest: Apart from the fact that Vixen's Roxy Petrucci would get pretty hot and sweaty playing an extended drum solo in a Kay's catalogue crimplene frock with acrylic cardi, and the thought of Iron Maiden's Bruce Dickinson performing his acrobatic stage antics donning a suit and tie hardly evokes images of comfort - they'd both look pretty daft in the process.

But as Chris Welch noticed in the editorial of the last issue: If the music's good enough does it need tarting up with visual gimmickry or posey stage costumes? Would Joey DeMaio have the same *(musical)* pulling power in brown cords? Not within the walls of the Hammer offices he wouldn't! And Val's raunch wall would never look the same again.

The advent of satellite music channels and the importance of promotional rock videos has meant that these days 'looking foxy' does not mean looking like a dogs dinner - and the eighties obsession with toned bodies *(even Mark Day's on the Cambridge diet these days; liquid meals are go!)* goes hand in manicured-hand with flaunting tastefully clad flesh to the music buying masses.

What do you put on for a video shoot if you know MTV will soon be showing your audio-visual offering on heavy rotation? What about the photo session you were forced to do before breakfast that's bound to end up as a giant Metal Hammer poster and spend the rest of it's days staring down from the bedroom wall of some European rock fan? The answer is: Read our guide on how to look the biz in the biz, and go shopping! There's nothing like spending lots of dosh to get you looking good, and London is a great place to find that exclusive little item - so we've taken on the task of finding out where.

During the next few weeks you'll be getting an inside glimpse of the capital's most exclusive rock designers at work *(we'll also be printing great pix of the finished products.)* You'll find us skulking down alleys in search of back street studios where you can still get a leather cod piece made to measure, and Clare and I will invest our lunch-breaks and Saturdays trying on the hardest belts and the heaviest jewellery. If the weather continues pretending to be summer, it'll be pasty bodies in LA beach gear time *(it'll also be wrap bandannas round our heads time in case anyone sees us)* and we'll be skating down to London's surf-corer's paradise to check out the latest in fluorescent bermudas.

And it's not just clothes and accessories we'll be investigating. A whole article will be dedicated to the art of tattooing, including the inside gossip on who's decorated with what and where. Watch us peel off layers of lycra to feast greedy eyes on some of the really famous tattoos. Or stay around to discuss the pros and cons of the 'real' thing *(Would you be happy with 'I luv mum' engraved on your wrist for the rest of your life?)* or the 'fakes'...

Kicking off the rock 'n' roll catwalk are two London-based seamstresses/designers, both originally hailing from Germany. Although both Barbara Schenker who works mainly on commission and Petra who co-runs Red Balls Of Fire have

Soft leather fantasy

Pic: Frank Griffin

Klaus Meine models a snazzy number

measured up many a famous inner-leg length between them, they both started sewing for different reasons: Barbara slipped into the rag trade when she couldn't find anything nice to wear on stage, whereas Petra's been 'in leather' - and in the retail trade for years. The one thing they both agree on is that they'd love to eventually escape to the sprawling music capital of America's West Coast where you can make or break a rock career on the strength of a studded bra strap.

BARBARA SCHENKER's tailoring skills have always gone hand in hand with her musical aspirations. Heavy rock has deep roots in the Schenker household, and Barbara grew up listening to the hard sounds her two older brothers Rudolph Schenker *(Scorpions)* and Michael Schenker *(UFO, MSG)* were thrusting onto the world. Apart from dandifying her friends, Barbara recorded four albums with German rock band Viva! and she later toured with female rockers Rosy Vista before falling in love while her band were supporting Uriah Heep*(!)* after which she moved to London last year.

"Playing music and designing has always gone hand in hand" Barbara admitted. *"I've been designing clothes all my life, and my mum used to get really pissed off and thought I'd break her machine, whenever I used it. Basically that was how I taught myself everything I know, I've got no formal training."*

When Doro played the Marquee recently she wore an little blue leather jacket that Barbara had spent the previous four days hand-sewing in 24-hour shifts. Barbara even dyed the leather herself, because the only colour sample she had to go by was a snippet from an empty Tampax pack Doro gave her! To get in gear for the whole creative process, Barbara soaked up a visual impression of the stage set and talked to Doro about ideas and inspirations. *"That's the best way to get a feeling for whoever'll be wearing your clothes. Once I've had a talk with the person and listened to what they think, I get a better idea about where to start. The thing is, I never know how the item will look until it's ready! I'll start sewing around on something, and the final 'look' will evolve slowly. And then there's the deciding moment: Normally the first time I get to see any of my designs in the flesh is when they're worn on stage! I always pray and hope none of the seams will burst open..."*

Barbara has helped many rock musicians, mainly friends of hers, tart up their appearance, but it was Victory bassman Peter Knorn who was the lucky recipient of Barbara Schenker's first pair of made-to measure leather slacks. This was when she realised there was money to be made putting ideas into practise. And then there was the manic tour of Scandinavia with her brother Michael and his band MSG: Says Barbara, *"Robin, the singer, needed a new stage outfit virtually every night. I joined up with the band to look after the wardrobe side of things, and I ended up spending most night hammering studs into pieces of leather on hotel room floors. The other guests must have thought there were builders at work, with me banging away non-stop, making sure the band had something to wear the next day!"*

INDIAN STYLE

Barbara doesn't like clothes to be too theatrical or aggressive. Her recent glad-rag designs have an almost ethnic feel to them, based around soft natural leathers and appliques, and even softer looking patches, studs, and fringing. *"I love the Red Indian style. To be honest I hated some of the clothes my brother brought back from their last tour of the States with The Scorpions. All that fake glitter, black leather and studs just looks so false and pretentious. The clothes just don't have any feeling."*

The feelings Petra and her partner Mark put into their clothes are of a completely different nature, swaying towards the fetish: Note the raunchy little attires rock tarts squeeze their bods into in RED BALLS OF FIRE in Kensington Market, West London. Hailing from the beer-paunch capital of the world, Munich in West Germany, the switch from lederhosen to leather trousers came easily.

"I've been working with leather for eight years now" Petra told us dangling

Doro in a Schenker creation

precariously from the top of the bar stool, while trying to re-hang some dangerous looking accessories at the back of their stall. *"So has Mark, which is why it's so easy for us to work together. We both have ideas, and they complement each other - he does the studded boot straps and belts and things, and I design the dresses and trousers and cut patterns."*

Petra's portfolio of 'friends' wearing her designs reads like a late eighties Who's Who of the rock world. Ranging from chart-topping rock kings like Jon Bon Jovi and W. Axl, through to bar-propping beer guts like Horse *(check out the restricting leather girdles, guys!)* trendy rockin' dudes all shop at Red Balls.

When in New York, Petra even gets recognised on the street: *"This guy just came up to me and knew who I was! I think a lot of our popularity is down to word of mouth. Last week Zakk Wylde (Ozzy Osbourne)* and Lenny Wolf *(Kingdom Come)* met in our

Michael and Robin

stall purely by chance. Lots of American musicians come round when they're playing London to see what we've got in."

Petra doesn't have to name drop to prove how popular her togs are with the mega stars - just open any music magazine, and photographic proof of Red Balls fame will struggle free and pounce at you leaving the shivering, naked physique of Ian Astbury, W. Axl Rose, Alice Cooper or the Cycle Sluts, Don Dokken or Doro behind.

Munich ain't exactly renowned for it's HM-roots - unless you'd call the weight of a Bavarian brass band heavy metal - so it's not surprising that Mark and Petra decided to make the move to London. *"It's the rock capital of Europe over here. It's also much easier for a small business to take off. It was easy getting a small loan and a stall in London; in Germany we would have needed thousands of pounds to start our own business! We've got a few people working for us now, and we're ready to expand."* Petra added, letting a customer squeeze into the back of the stall. *"We'd like to get into wholesale too, people are always asking us for larger orders. Obviously it would be brilliant to move to LA one day, maybe have a nice large shop, selling loads of different designers as well as our gear."*

If anyone is interested in contacting Barbara Schenker they can reach her via the Metal Hammer office on 1-258 0206

Red Balls On Fire are on the first floor in Kensington Market, High Street Kensington, London W8. Tel: 01-376 1512

Karen Seekings

Additional research: CLARE BRITT

IN HIS OWN WORDS

MARTYN WALKYIER OF SABBAT

Martyn Walkyier is singer and lyricist for Nottingham thrash maestros, Sabbat. Their new album 'Dreamweaver', subtitled 'Reflections Of Our Yesterdays', is a conceptual piece set back in Anglo Saxon times and deals with the conversion of Pagans to Christianity. It is inspired and based on 'Way Of The Wyrd' by Brian Bates and in many respects is a condensed version of that story.

'Beginning Of The End' (Intro)

This is a spoken fifteen second introduction and is based on an old Norse poem, stanza 141 if you want to be exact! The original poem was dedicated to Odin *(but on the album my English version is called Woden)* who, tradition has it, was nailed on the tree of knowledge for nine days and finally obtained spiritual enlightenment. There is no specific character on the album speaking these early words, the whole point is it could be any of them!

'The Clerical Conspiracy'

This is set in a Northern monastery where the priests are trying to work out who should be sent south to convert the Pagans. They finally choose Wat Bran a young talented scribe. To be picked is a great honour and Wat initially is extremely confident about the challenge that lies ahead.

'Advent Of Insanity'

On the ship taking him south Wat first starts to have doubts. He thinks of the easy, cloistered life he has left behind and he worries about the uncertainty that lies ahead. He admits to himself for the first time that he is travelling into the unknown and all he has heard about the south is rumours of strange devils and terrible unspeakable things! The song lyrically and musically is a reflective piece and a first for Sabbat in that it is mainly acoustic, has cello interludes and me singing over the top!

'Do Dark Horses Dream Of Nightmares'

Now Wat has landed on the Southern coast but the guide who was supposed to meet him hasn't appeared. It's getting cold and dark, he it totally alone on a bleak stretch of coast and obviously begins to get worried. Finally he seeks shelter in the trees, falls asleep, and while asleep has a nightmare. In it Woden comes to him with various spectral henchmen and while attempting to escape them Wat turns his ankle. When he wakes the following day although acknowledging that it was nothing but a nightmare the young boy is rather perturbed to find that the very same ankle he twisted in the dream is very painful to walk on the next day! Shortly after that he encounters Wulf who is to be his guide in the south but unbeknownst to Wat is also a Pagan sorcerer.

'The Best Of Enemies' (Wulf's Tale)

This song covers a lot of the book and in it Wat and Wulf argue about different ideas and beliefs. Wulf attacks Wat's self-appointed stance, asking him what right he has to try and change the Pagans with his religious platitudes. He then explains the sorcerers' creed to the young boy and puts forward his own arguments for why Wat's Christian ideas couldn't work in the South.

'How Have The Mighty Fa

This song starts off side two and now we enter a more surreal form of lyricism. The Sisters of Wyrd, Pagan spirits, in the form of a swarm of bees attack Wat and remove the young boy's soul. This is done because Wat has committed various transgressions against the Pagan creed and ultimately furthers the plot because it means Wat has to travel to the spirit world to reclaim his lost soul.

'Wildfire'

This is the single from the album, musically obviously one of the more accessible numbers, and tells of how Wat travels to the spirit world. He is stripped naked and positioned between two wild fires to prepare him for the journey. Then Wulf gives Wat a potion that allows him to hallucinate and thereby travel to the spirit world symbolically in his imagination.

'Mythistory'

The longest track on the album. Wat has finally arrived in the spirit world which takes the form of a surreal wood. Here he meets a woman who is the personification of his stolen soul. It is now time for the boy to learn the secrets of the Wyrd but before being shown he has to promise not to use them against the Pagans by taking them back North to the monastery. If he is told the secrets they must be for him and for his inner self-knowledge alone. This he agrees to because now he understands their intuitive value and consequently his soul and true spiritual enlightenment returns.

'Happy Never After' (Outro)

This is simply a short acoustic instrumental to finish the album on a relaxed note!

John Duke

THE HM GEAR COLOUR CATALOGUE'S NEW AND ON THE STREETS NOW! RING 0494 771759 FOR YOURS TODAY.

16 PAGES OF STUDDED LEATHER – JACKETS 'N JEANS – EARRINGS – RINGS – BROOCHES – ACCESSORIES – BACKPATCHES – FOOTWEAR – PENDANTS – CHOKERS – OFFICIAL PATCHES – PLUS FOUR PAGES OF THE LATEST OFFICIAL TOUR SHIRTS – ALL BY FAST MAIL ORDER!

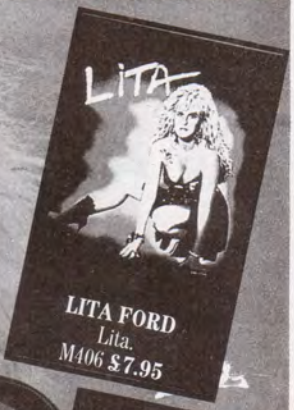
HM

LATEST TOUR SHIRTS:-

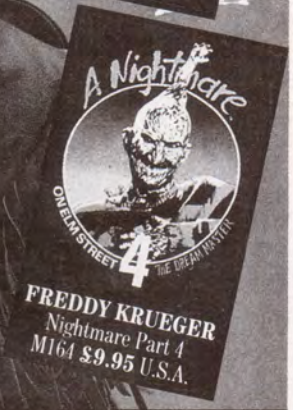
DOKKEN
Beast from the East.
M405 **£8.95**

RATT
Reach for the Sky.
M402 **£8.95**

AEROSMITH
Aero Force One.
M399 **£8.95**



LITA FORD
Lita.
M406 **£7.95**



FREDDY KRUEGER
Nightmare Part 4
M164 **£9.95** U.S.A.

OZZY OZBOURNE
Ozzy. Med./Large only.
M398 **£8.95**

FREDDY KRUEGER
Dream Master 4
M165 **£9.95** U.S.A.

KING'S X
Marquee logo '88
M403 **£8.95**

GUNS 'N ROSES
Was here.
M345 **£8.95**

DEF LEPPARD
Hysteria
M279 **£8.95**

Brando Tassled Leather
Excellent quality Black Leather in chest sizes 38" 40" 42" 44" 46"
JKT104 **£109.95**
Also available without tassles
JKT100 **£99.95**
Jeans: Snow-wash Stretch
JEA109 **£16.95**
All jeans available in waist sizes – 28", 30", 32", 34".

GREGG of WRAITH

T Shirt sizes – Medium or **Large.** All shirts have backprints except where indicated.

HM GEAR PO BOX 53 GREAT MISSENDEN BUCKS HP16 0BS

HOW TO ORDER:

► Please state Code Number, Colour and Size with alternatives where possible or ring to check availability.

► Payment **U.K:** Cheques, Postal Orders, Cash (send securely). We now accept payment by Access **EIRE:** Postal Orders or Cash + 25% to cover rates. (Stamps not accepted as payment). **OVERSEAS:** International Money Order or Bank Draft in Sterling. Dollar Bills also accepted (remember to convert). C.O.D. not available overseas.

► Make Cheques/P.O.s payable to **"HM GEAR".**

► Please add Post and Packing charges to your order as follows – UK orders:

up to £5 **ADD 50p** £15 to £20 **ADD £1.75**
£5 to £10 **ADD £1** £20 to £50 **ADD £2.50**
£10 to £15 **ADD £1.25** over £50 **ADD £5**
EUROPE/EIRE: as U.K. **x 2.** REST: as U.K. **x 4** (Usually Air Mail)

RING NOW FOR YOUR FREE CATALOGUE

► Our new 24 page Mail Order Catalogue is now available – Latest Official Tour Shirts, Sweatshirts, Jackets, Jeans, Belts, Studs, Backpatches, Pendants, Rings, Brooches – **JUST RING FOR YOUR FREE COPY** or send in your address details.

CASH ON DELIVERY HOTLINE

► Please phone-in your order before 2pm. for **NEXT DAY** Cash On Delivery Service, the charge is normal Post and Packing rates **PLUS £2.25.**

KINGDOM COME
Amsterdam Paradiso

A number of well-known musicians had gone to Amsterdam towards the end of April/early May, for the International Music & Media Conference, amongst them were also some hard rock bands. 'Seeing as we're there, we might as well play a gig', Kingdom Come must have thought...or their record company. There was no advertising for the concert, instead the word was spread by word of mouth. The Paradiso in Amsterdam was packed, with a large percentage of the audience consisting of journalists. Singer Lenny Wolf couldn't resist asking those members of the audience who didn't belong to the press to raise their arms. Do us a favour Lenny, it wasn't that bad was it? Whatever. The concert began at half past nine in the evening and one could hear the well-known sound of the cuckoo clock ringing through the hall until the band burst into the track 'Do You Like It'. We sadly didn't have enough time to get to the root of this question, because Kingdom Come left the stage once again and the audience didn't know whether to be upset or amused, but yelled for more. Then it materialised that the soundsystem wasn't working properly. The gig started properly for the second time with the already mentioned track 'Do You Like It' followed by 'Perfect O'. The problem with the non-functioning keyboard still hadn't been solved. And the set list had to be picked up off the floor, so that Lenny could keep checking what track was on next! In the end the boys decided to play the opener off the first LP 'Living Out Of Touch'. In the meantime, everyone must have been aware that this was going to be one of those very special evening's. After each track, the band held

Pics: Mark van de Wielen

an extended discussion about which track to play next. That was until the keyboards started working at least, but it took five further tracks, and the party was already over after the track 'Who Do You Love' (with Lenny playing a mean guitar)—. No, Kingdom Come didn't have much luck this evening. But what else could they do? Should they have given up and left the stage, like bedraggled dogs? That wouldn't have helped the band much; and Kingdom Come are professional enough these days to make the best out of a bad situation. Which is what they did, and we got a very chaotic, but also very hard , concert that evening. Despite all problems the songs were played well, and something I had in fact noticed before during concerts in London and in Amsterdam, drummer James Kottak was the main man apart from Lenny and guitarist Danny Stag. Apart from a good groove, this man also offers a show, although he wasn't as good that evening as I have witnessed him in the past. The problems did seem to affect him quite a bit, and he was incapable of catching the drum sticks after he'd thrown them in the air... shame he's normally so much better. 'The Shuffle' rounded off the regular set, and 'Just Like A Wild Rose' and 'Overrated' were played as encored. As usual, a few drum sticks were also thrown into the audience. I was surprised to see Lenny start breaking up the drum kit, giving away two cymbals *(with stands) and passing out the bass drum too. Anyway, one could be sure, that the band wasn't going to play any more tonight. Apart from the problems it was a successful evening. It was just sad that the band didn't play a jam session, (we'd like to do a little jam here...ooh, sorry, no jam, the keys still don't work) because if you imagined that the House Of Lords were playing the same night just a few houses away...

Ferry Bovet

VOW WOW

Shelley's Night Club Stoke-On-Trent

An extended rock disco from local radio rocker Paul Anthony kept the atmosphere cooking until Vow Wow arrived.

O.K. let's avoid rambling on about them all being Japanese apart from Neil Murray *(who has now left to join Black Sabbath)* shall we? Working from the bottom to the top *(or the best to the worst!)* in drummer Toshi Niimi Vow Wow have a technician at least equal to the thundering machine gun riffs of bass from Neil Murray, and together they represent a formidable rhythm section. As they rattled through 'Siren', the band left a gap big enough to drive a medium sized equipment truck through, so Kyoji Yamamoto filled it with a genuinely dazzling guitar solo. Now *this* man is worthy of that over-used term 'guitar hero' because he *is* one.

Songs like 'Don't Leave Me Now' need more than well-crafted harmonies to save them from the shlock-rock dumper, and with this, as every other song in the Vow Wow songbook, it's those *lyrics* that pull it down! Eurgh, come on guys, either find someone who can *write* or sing in Japanese, so just the guitar makes sense.

I didn't realise *(slapped wrist)* that 'Helter Skelter' is the Beatles' chestnut that inspired Charles Manson to kill a house full of people, but heard the Vow Wow way, I can understand what he meant, they make a genuinely frightening atmospheric *metal* song, and it only served to show up the lackustre lyrics in their own material.

The way I see it, Vow Wow, who probably don't really *need* to do well in the U.K. must make a choice. Either they (a) tighten up their songwriting, get someone to talk to the audience and generally look as though they mean business, or (b) carry on in Europe and Japan, slog around for another six months.

Andy Hughes

RAW DEAL TORINO THE LLOYD LANGTON BAND

The Marquee Club London

I booked my seat *(or stand)* at the bar and prepared myself for the onslaught that was to come.

The first band, Raw Deal, were announced and then were nowhere to be seen, deathly silence pervaded the air, the crowd began to get restless and then two minutes later they were announced for the second time and they slowly drifted onto the stage. I thought that this looked very professional!

The singer, Craig Dickson, bedecked in the obligatory leather jacket and ripped jeans, sounded not unlike the greatest heavy blues singer of the moment, Jimmy Barnes *(high praise indeed)*.

Their first three songs were blasted out without a word to the audience with not even a second to draw breath.

Although Raw Deal play straight forward rock 'n' roll their roots are set firmly in the blues, in the mode of early Whitesnake.

The band eventually burst into a song about themselves called 'Raw Deal' *(very imaginative)*. During this song they tried the customary audience participation. This was a complete failure as only three people knew the words although Craig explained them quite clearly and they were hardly difficult *(raw deal)*.

The next song 'Blues On My Radio' began like a steam train without brakes and went downhill from there, until they found it very difficult to stop.

Their last number 'Second Time Around' managed to get the toes tappin', hips swayin' or heads noddin' on even the most critical members of the audience. And the easy chorus even had me singing at one point *(not a pretty sight I can tell you!)*

And so we come to Torino, the hotly tipped support act who have delayed the release of their second LP which is now due to hit the streets.

As they hit the stage the large part of the audience began to drift in, after the appalling showing for Raw Deal. The lead singer, Stuart Fox, was wearing a customised Ghostbusters tee-shirt which seemed a strange choice on what must be one of their biggest nights, surely one of the band's own tee-shirts would have been a more appropriate choice.

The second song of the set was 'Dance Crazy' lifted off their first album 'Customized'. From my vantage point, during this number I suddenly thought both the guitarists, Brian McKeown and new boy Simon Peter, looked remarkably similar to Vivian Campbell *(I know, Whitesnake again!)* When the band played 'Seven Mountains' the sound quality of the vocals was very poor with Stephan James, in only his second gig with the band, on bass drowning nearly everything out with his mastery of the instrument.

Torino are a five-piece band who obviously know their stuff, but they were not as well appreciated as Raw Deal as they found it very difficult to get the audience going after the rip-roaring set by the opening band.

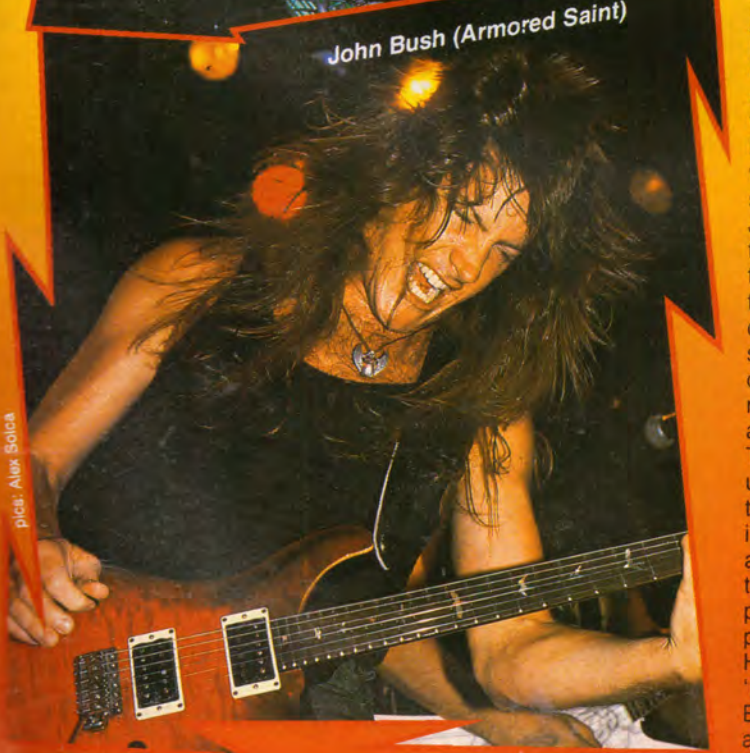
Stephan James looks remarkably similar to Zal the ex-lead-singer of Belladonna, but that's where the comparison stops because Zal has 'stage-presence' but Torino are a bit of a non-entity on stage.

Huw Lloyd Langton, for those of you who didn't know, is a member of the legendary Hawkwind. Having never liked Hawkwind this is my chance to lay into them, but I won't because that's the type of guy that I am. Although I didn't enjoy the set because of its incomprehensability most of the large audience, who had come to see this 'living legend' loved every minute of what was a well constructed set. The set consisted of a few old Hawkwind numbers and for those in the audience old enough to remember them this was a big plus.

Adam Grinter

Dave Prichard *(Armored Saint)*

Terrif



John Bush (Armored Saint)

pics: Alex Solca

ARMORED SAINT TERRIF DRAGONNE

Los Angeles Country Club

The Country Club in Los Angeles is the kind of club you thankfully won't find much in Europe. The back part of the club is sprawling with Poison wannabees - and there are lots of tables for them to sprawl on - and mega-groupies who make your usual bimbo look positively intelligent. The various ladies and gentlemen in question drink exceedingly overpriced champagne, carefully puff at their Marlboro *(mustn't spoil the lipstick, must we?)* and spend most of the time trying to look as cool as possible in their shades, regardless of who's slogging their guts out on stage at the time. The picture in front of the stage is similar: Lots of 'rockstars' and assorted bimbettes trying to get into the knickers of the rich and famous, who occasionally applaud politely, but otherwise couldn't care less about anything but themselves.

This made it particularly refreshing to experience a band like Armored Saint in such less than encouraging surroundings. They just played through their set with power. The whole band just didn't stop moving, possessing as much energy as Metallica in their heyday. I'm not mentioning Metallica just for fun - insiders will be aware that Armored Saint shouter John Bush and bassist Joey Vera were both asked to join the Californian speed giants in the past, but they both resisted the temptation of giving up their own project, despite years of struggle. A decision proving how dedicated the Armored Saint musicians are, a fact you can also tell by their stage shows. These guys aren't just a pile of unconnected musicians, but they're a real band, who believe in themselves more than anything else and have survived the ups and downs of their rocky past without losing face. They played old gems like 'Glory Hunter', 'Chemical Euphoria', 'Long Before I Die', 'Book Of Blood' and of course 'Madhouse' as well as two new tracks, 'Warzone' and 'Pirates'. Both songs sound a lot harder and rougher live than any of the Armored Saint material to date, despite their tightness, without ever floating into the area of thrash. If 'Warzone' and 'Pirates' are anything to go by, we should start ready warmly for the next for this underrated bands' next album!

Terrif, ex-Lizzy-Borden-guitarist J. Holmes' band were also convincing. J. is reckoned to be one of the three most able guitar virtuosos in LA and he enjoys a cult status in his home town. His style deserves respect, and his abilities vary from those of other guitarists in that his rhythmic playing is completely different. Once you've realised that J. leant his trade with Randy Rhoads and was apparently his fave pupil, you stop being surprised. And it doesn't seem presumptuous to assume that a new guitar hero has started his climb to the top.

Terrif also have an excellent singer, who gives the melodic power metal, sometimes reminiscent of Metal Church, an instantly recognisable touch with his strong clean voice. The foursome have already received numerous offers from major companies, and after these first live impressions, I'm sure that Terrif will be the next LA sensation!

Opening act Dragonne on the other hand possess about as much musical talent as a brick wall. And that says it all really. Most of the quartet's songs consisted of stolen riffs, boring choruses, and corny lyrics. On top of that a singer who can't make up his mind whether it would be more worthwhile copying Bret Michaels or Eric Adams, and had the amazingly unique idea of using his mike stand as a sword.. Pretty daft! But seeing as you can feed the dump LA audience virtually anything, they've even released an album. If the album is as bad as the live show, beware...

Something funny happened during this whole concert: Some bloke standing stock still in the audience looking suspiciously like Oliver Klemm *(unsuccessful perm, daft facial expression)* managed to catch a copy of the Dragonne LP during the second to last song that had been chucked into the audience, shouted a satanic greeting towards the stage, and started headbanging during the rest of the set. Impressive.

Götz Kühnemund

BREAKING THE SILENCE

Old rockstars never die. The unlucky ones just lose their record deals and end up working as mini-cab drivers. The lucky ones? Well, some of them mutate into overweight, grouchy and incapable beasts, the result of spending ten or fifteen years in a world that bears about as much resemblance to reality as Val Potter's 'Cozy Corner', where the cute little bunnies frolic among the stacks of Strangeways albums on a fluffy pink carpet. Yup, that bizarre!

What an extended stint at (or near) the top of the tree in the music biz can do to a man is truly frightening to behold. When you exchange your keys to 'the real world' for a life-style where most things are done for you by subservient gophers (as in '''go fer' this, then 'go fer' that''), you can come out the other end with a level of self sufficiency that doesn't extend much further than making your own tea or boiling an egg. Believe me, mentioning no names, I've seen it. It doesn't make for pleasant behaviour.

That's why it's always a pleasure indeed to run into Mick Box of Uriah Heep, one of the few musicians I've met who's both a veteran of many years service to rock and a genuinely likeable person. Someone who's in no hurry to get the interview over with, someone who doesn't go into 'auto-pilot' the minute a difficult question comes up, someone who doesn't trot out the same answers you know have been trotted out for every other interview of the week. Uncomplaining, good natured and always the best of company to share a pint or two with. if only all musicians were like this, my job would be a hell of a lot easier.

The Heep (that's Mick, Bernie Shaw on vocals, Trevor Boulder on bass, Phil Lanzon on keyboards and Lee Kerslake on drums) are breaking the silence with 'Raging Silence' their first studio album since 1985's 'Equator', doubly notable as it's the first studio work from the line up that recorded the groundbreaking 'Live In Moscow' release. While the live album brought a brace of Heep classics to a whole new audience (as much in the U.K. as anywhere else), and premiered three new tracks (including 'Mister Majestic', a cut every inch as classic as any from the band's past), 'Raging Silence' is the real tour de force for the Box/Shaw/Boulder/Lanzon/Kerslake collective. Anglo-Canadian frontman Bernie Shaw (of Preying Mantis / Stratus / Grand Prix pedigree) in particular comes into his own on 'Raging...'.

While I left the Reading Festival last August only partially convinced by Shaw's talents, often finding his voice a touch thin and one dimensional, I've no problems with him here. I think it's taken a proper studio production to help him find his feet, but found them he has, and all the depth, range and flexibility you'd expect from a top level rock vocalist is displayed in abundance.

At a (surprisingly sober) showdown with Mick and Bernie, I did question, however, the need for another Heep album. Is it just there to fill a gap in one of their rigorous world tours or are Heep ready to compete in the vinyl market again, Mick?

STAMP

''Mmmm, you can only gig for so long without a product. We've done it for two years, travelling every where and any where, and in the end you need product! Your profile gets higher, people know you're out there. Apart from that it's good to move on musically, make your stamp as to where you are at musically.''

And move on the band have. Songs come first on 'Raging...', and while the band's trademark harmony vocals, keyboards and Mick Box guitar are in evidence,

they're not used gratuitously, unlike Status Quo, for example, who paint on 'factor Quo' an inch thick. There's a balance on 'Raging...', between traditional Heep values and the kind of sounds required for a solid, modern hard rock album.

Bernie: "I think we've kept the essence of it, but you've got to use the technology of the times without going too far afield from what the band is all about."

The band have a one-off London date to play before setting off on yet another world jaunt, which should include a more comprehensive U.K. tour in September. Considering the fact that a set of British dates round the release of a live version of 'Easy living' as a single saw the band playing to less than full houses, is there no temptation just to give up on the U.K. and concentrate on more lucrative markets?

"It's very much worth it," grins Mick, "you've got a hardcore of fans out there and they do your heart good. You meet them after the show and they keep your feet on the ground, they've always got interesting things to say as well. We've been in a weird situation, I think it was gross mismanagement. When we were in our heyday we were going all round the world, and when we came back to England it was time to go down to the pub with your mates, you didn't think of coming to England to work. It was one of those situations when you're away so long that you come home to go home, but we should have played here and unfortunately we didn't. Now it's time to rectify that. That little tour we did, as you say it wasn't sold out, but those who were there were great, true music fans, just for them it was worth doing."

"Unfortunately," adds Bernie, "it was one poster per square mile on that tour. We've got a new promoter this time, who knows how to promote. you've got to put something in to take something out, and last time we just didn't put enough in."

In the past, Heep vocalists like John Sloman and Pete Goalby have been living a little in the shadow of David Byron, the sadly deceased singer who fronted Heep during many of their greatest triumphs. I was wondering how Bernie fares when he comes face to face with the die-hard Heep fans?

"I'm really lucky, they've never really given me any s***!"

"Bernie, above all the vocalists we've had, which are numerous as you know, never has comparisons made." Mick considers, "They all seem to take to him for what he does. It's quite funny, we've got a little fan club in Germany. They call themselves 'The Stay On Top Club'. They're staunch Heep fans, real serious, the works, and when we found Bernie we went on the road for the first time. They came out to check it all out, on bulk, loads of them, and they just went 'Mick, now we have a Heep singer, Mick!', they just warmed to him straight away."

It must have been a touch bizarre going from the British club circuit to playing round the world from the Soviet Union to South America?

"Oh yeah!" laughs Bernie, "Preying Mantis were the most rehearsed band in the world. For a Marquee show we'd need two

weeks, every day at a rehearsal room costing five times what we'd get paid for the show. It was that sort of band, good friendly atmosphere but business wise going in different directions. Stepping into this situation was like a breath of fresh air. Not losing any of the family, this band is like mates more than just musicians who play together, and that's a great feeling to know that there's somebody on this level so tight knit."

The band are, of course, complete gig-oholics, and Bernie's already suffering hunger pangs after being off the road for all of four weeks!

"We've never done less than six or seven shows on a trot", he explains, "I mean, what do you do on a day off. It helps me physically because I can rest my voice, but I try and do that in the truck, because you can't compete with the noise of an engine when you're zipping down a motorway. But it's boring having a day off. All you do is spend money! You get more drunk!"

The longest stint of touring this line-up has undergone was the very first tour they embarked on. Two solid months of hard graft.

Mick: "It was good for the band, because it was hard touring and it knocked the band

into shape, like...if we can get through this we can get through anything! A character building type tour."

With an American tour being mooted, that might include some opening slots under major bands, I wonder how the band condense so many years of history into a forty-five minute set?

Mick: "That's so hard. You just have to do the best show possible and have a few of the old favourites that people want to hear in with a lot of the new stuff, because that's why you're there, to promote the album. The last time the band played that short a set was a festival in Germany. We just went out there, tightened things up, it was real straight between the eyes stuff. We're lucky that we've got enough songs and enough depth to draw on for something like that."

The band are, it must be said, coming up to their twentieth anniversary, and there's hopefully a book in the offing. After all, this band have more anecdotes to draw on than most...

"A very simple one that comes to mind," grins Mick, "was the first show we played in Bombay, in a field. We'd just come off from playing the biggest festival in San Diego, Motley Crue, Def Leppard, us, thousands of

people, the next day seven thousand headbanging Indians with turbans. Well, the cow is a sacred animal, so when they built the fence with the turnstile...if a cow is in the field when they're putting it up, or it wanders in, it stays in! Slap a backstage pass on its arse! It was one of those situations where we were promised the earth, when we got over there were eight lamps each side of the stage! The lighting desk had the old B.B.C. style knobs on it. I was doing the first interview, and they asked me what sort of show they could expect and what effects we had brought. I looked up and said 'the only effect I can think of is 'on or off'."

After that you'd think nothing could go wrong.

Mick?

"Mike Reid's Singled Out show on Radio One was playing all the new singles for the week. We had the fortunate situation of being played with 'Hold Your Head Up'. They discuss it with the guests in the studio. Simon Le Bon (of Duran Duran) started off, 'this takes me back, but I prefer the Argent version, the drum fills remind me of early Genesis', he didn't like Bernie's voice but that was his opinion, Mandy Smith (soon to be Mrs. Bill Wyman) loved it. Then people phone up giving their views. One person phones up to say 'I think Uriah Heep's version is better than Argent's', and Simon Le Bon on air went 'Bollocks!'. Mike Reid didn't know what to say! The next day I opened The Sun, and on page three...'SIMON LE BON SAYS B**L*CKS!', and it has the whole story perfectly till it gets to our name and they call us 'Charlie Rasp'!?!"

If anyone can laugh off the fact that they fluffed their only appearance on Page Three of The Sun, they're all right in my book!

Mark Day

THE DANGER DIARIES

Once upon a time there was a band called Wolfsbane. Four ugly youths from Tamworth on a mission from God, a mission to be the loudest, greasiest, most farting and beer drinking heavy metal band in all of Britain. After many many gigs in the toilets of the nation *(and one or two pubs as well)*, their fairy godmother appeared in a big fluffy cloud of methane gas. Her name was Rick Rubin *(strange name for a god-mother)*, and she said *''Loud and ugly youths from Tamworth, how would you like to come to L.A. and record your first album with me, cause I'm well in with Slayer and a pretty all round metal dude!''*.

After giving it about ten seconds thought, the ugliest youth of all, the one called Steve Danger, made the kind of burp that brings the pungent odour of half digested Newcastle Brown Ale and doner kebabs into the air, and said *''Alright Mr. Rubin, as long as I can drive an outrageous sports car round the streets of L.A., and we're back in time for Christmas''*.

And lo, it came to pass, that Danger, along with the ones they call Blaze Bayley, Jase The Ace and Jeff D'Brini, flew off to L.A. to record their debut album. Then, upon their return, the loudest, greasiest, most farting and beer drinking band in all of Britain set off on another tour of toilets and pubs, until they got summoned to play the Aardshok Festival in Holland *(along with Vengeance, Leatherwolf, Flotsam & Jetsam, House Of Lords & Queensrÿche)*. This is the story so far, and for your entertainment, we print an extract from the Danger Diaries, which have remained until now buried in the depths of his spare underpants drawer...

*''Friday morning, f***in' five o'clock, s***! Grab a shower, s*** & a shave, throw on some clobber (i.e. clothes)*, grab some scoff, 'time for a beer'. Take the van down to H.Q. to pick up the driver who was kipping there.

Hang around for a short 'time for a beer' break from the emergency case of Newcastle Brown. Load up the mini-bus and it's off on the journey of hell to the docks, a boring f***in' drive. Got to the poxy docks an hour early, 'time for a beer', boarded the tub which fortunately happened to have a big bar.

Off we went a-sailing, sailing cross the water *(coz it's stupid to sail down the bloody road)* so we was a-sailing, sailing, a-drinking, drinking, a-puking, puking, drinking, puking, *(coz we're so hard in our baby bottles we used to have Jack Daniels, not milk and we all drink 10 pints of vodka for breakfast)... (Editorial Comment: At this point the diaries become obscured by what can only be described as a 'pavement pizza', one can only assume Steve was writing this during the a-puking)*

Anyhow, seven hours later we docked, beat up the customs guys *(honest)* and went to the hotel 'in time for a beer'.

Up at 7 A.M., who said it's easy being in a rock band? Fell into the mini-bus, got out in Arnheim after driving round town a bit to find the venue. It's a f***ing aircraft hanger, lots of luvverly echo for the soundman to play with. Massive stage, that shrunk in size considerably once everyone's gear was on.

As we're first band on they used us as guineapigs for all the other bands' sound. We got a short soundcheck then 'time for a beer'.

One o'clock, f***in' showtime, out onto the stage to applause. Who in Fred Dibner's name are they clapping? There's no one behind us? F***, they're clapping for us! 30 minutes to play as many songs as possible, cut down on the raps and we manage nine songs *(Killer/Killing Machine/Limo/Money To Burn/Shakin'/Loco/Dance Dirty/Greasy/Manhunt)*. Who said you don't get value for money? Five songs from the album, which is on it's way even as I write, from darkest Tamworth *(I'll tell you the truth, it was recorded on a four-track in Jase's toilet inbetween breaks for having a s*** and puking out excess drinks)*.

Anyway, the reaction we got was f***in' excellent, we were well pleased, all we expected was polite applause but it was well ragin'. Off just after one thirty, in good time cause schedules are pretty tight. I'm afraid I can't say much about the other bands that were on except Flotsam & Jetsam who were well f***in' hard and real sound guys especially the bass player, a right party animal.

Leatherwolf were good and I didn't like Vengeance *(before the letters slagging me off pile in this is only my personal view, I know by the applause that the band was well liked)*. The only other band I can say I thought were alright was Queensryche, they played a fair few numbers from 'Operation Mindcrime', again not my type of music but I can appreciate how good they were.

The one thing that really pissed me off over the whole day, though, was the fact that some bands were using offstage keyboards, sometimes to fill out the sound, sometimes to make vocals and backing vocals sound better, and one band had a girl backstage singing the bits the singer couldn't. Only a few of the bands did this, mind you, I can't see the point, why can't they put the keyboards onstage? And if the singer can't sing the notes what the f*** is he doing onstage in the first place?

Maybe the bands don't want to ruin their 'rock 'n' roll' image, so they would rather cheat, other bands who do use off stage keys ie. Ozzy or Vixen, at least they acknowledge it during the set. But hiding them is f***ing bullshit.

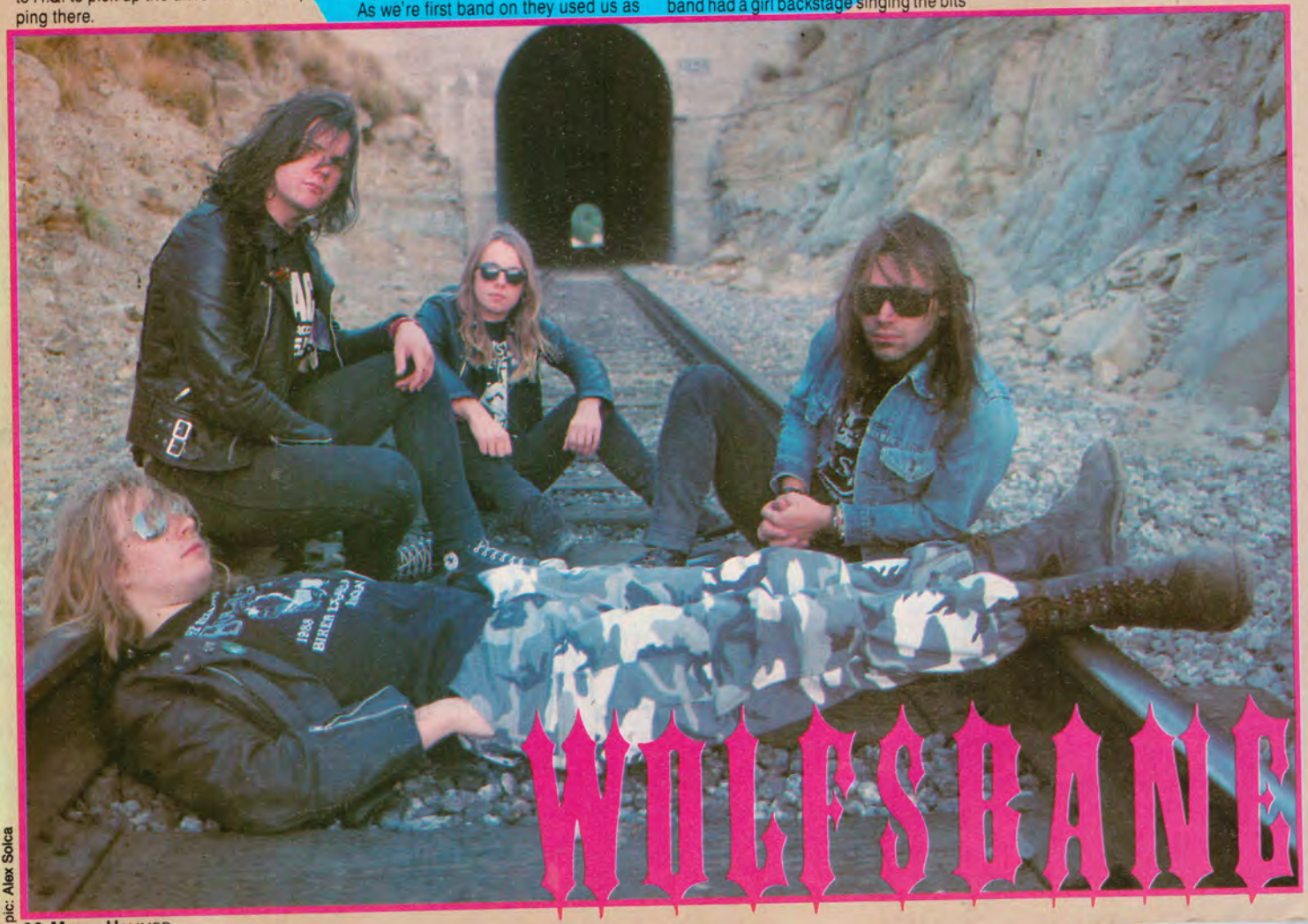
That's my moaning out of the way, all in all it was a f***in' excellent day, the old currant bun was shining all day and the beer went down really well.

One last thing, as we were leaving Holland I was in the truck and we got held up by Dutch customs, nothing serious, anyhow we left customs and no one thought to check our passports. A bit strange I thought, so we moved towards the S.S. Bogey, where a little man was waving dramatically at us! They were *only* lifting the f***in' ramps up! It was like 'The Blues Brothers', they didn't even take our boarding cards off us. it's a funny old world isn't it? *(Obviously-Ed.)''*

And that, children, was an extract from the 'Danger Diaries', subtitled 'Alfie Noakes And His Stories From The North'. They never did reveal which bands at the festival committed the cardinal sin of sneaking in a few extra keyboards, but it is said that the following anagrams, if rearranged, contain major clues to the identity of the culprits, 'Dorf So Lose Uh' and 'Son Or My Girl-C'. If you see what I mean and I think you do.

Look out for more adventures of four youths from Tamworth on a mission from God to be the loudest, greasiest, most farting and beer drinking band in Britain at a toilet near you.

Mark Day



pic: Alex Solca

SPECIAL OFFER!

ONE YEAR'S SUBSCRIPTION (25 SIZZLING ISSUES) **£33 UK**

£43 EUROPE **£48** OVERSEAS

EVERY SUBSCRIBER WILL RECEIVE A UNIQUE PIECE OF METAL HAMMER MERCHANDISE!

YES PLEASE, RUSH ME THE NEXT 25 ISSUES OF METAL HAMMER

Name .....

Address .....

.....

.....

..... Postcode .....

Make cheque payable to: Metal Hammer and send with this coupon to: Subscriptions Metal Hammer, 59 Queens Gardens, London W2 3HF

EURO-ROCK

ZUT ALORS - IT'S THE FRENCH ROCK SCENE!

Life isn't all Perrier and Johnny Halliday in France..they've got some good rockin' bands too. So light up a Gaulloise and get stuck into the French Metal.

With its Latin roots, France has never been a really rockin' country. Some band shave gained tremendous success there, like Trust and Telephone but none have gained gold status and much so-called 'rock' on the radio is just a sort of pop. However there is an upsurge of hard rock and the scene is becoming hectic and busy. Five years ago most HM bands now split, were giving headaches to US and British copyright offices! Now it's a different story and France is providing really original and talented bands, with their own sound, look and ideas. Some of them are well worth a listen.

Just reformed, Trust is the leader of the pack, obviously with Vulcain just behind. Squealer, ADX and Jinx follow, ready to emerge in the spotlight.

VULCAIN

Founded in Paris in '81 by Puzio brothers Daniel and Vincent, Vulcain was already the leader of French metal when they released their first album, 'Rock n Roll Sacours'. In the new stream of powerful hard rock mixed up with speed rhythms, consecrated by Motorhead, and Metallica, 'Rock n' Roll Secours' was the event of the year 84 in France, where headbangers are more in the habit to hear clones of US bands and radio heart-breakers then real and sparkling heavy rock. Then the band's reputation spread all around France with numerous shows in every French rock hall available.

After the split of venerable leaders Trust (now reformed) Vulcain was the next big thing to happen. With the release of 'Desperado' on Virgin, drummer Frank Villard was replaced by Marc Varez and the band started a successful tour with Rogue Male, with an apocalyptic last show in Paris's 'Eldorado' a venue now closed to rock music and concentrated on opera. Then the band jumped across the Channel to play a gig at The Marquee in August '86 with Chariot. British headbangers were amazed to discover that France can rock. The release of the third studio album 'Big Brothers' on Virgin again, tried more various styles, slightly less heavy with more rock and roll. It landed the band number one in all of the readers' polls in metal magazines and allowed them to take the big step of playing the biggest rock venue in France, Bercy, opening for Wasp and Iron Maiden in November '86. The acclaim from the audience was tremendous and showed how the popularity of the band had spread since the last record.

Vulcain is the only HM band to have played Bercy, a famous stage coveted by all major artists, from Tina Turner to The Scorpions. Their first video 'Supreme Soviet' got attention from national channels 5 and 6, and the band were invited to do numerous other broadcasts. Then the band returned to The Marquee for another performance along with Chariot. Because the two bands got on so well Vulcain invited Chariot to be their guests on the new French tour to promote the 'Big Brothers' album in March and April, reaching Italy and Switzerland where the band has a strong following. Just before the summer Vulcain played two sold out shows at the 'Locomotive' (another well known rock place and disco now closed to live performances, a place appreciated by Lemmy) in Paris, recording both of them for a live album. Including all the best songs of the three studio albums 'Live Force' was released in September and received tremendous acclaim from hard rock fans everywhere. Then guitarist Didier Lohezic was replaced by an unknown but prodigious young guitar player named Frank Pillan, a Steve Vai fan. Taking time to make some new demos with their brilliant new guitar player, Vulcain rediscovered a new way to rock hard. The result is a new demo, talented and ingenious hard rock, from speed metal to commercial hits. While searching for a new record company Vulcain is now preparing actively for a new studio album and will be headlining a mini festival at the Elysee Montmartre on the 28th of June 1989. Voted top band in all the French metal magazines for 1985 Vulcain is the band that well produced and well backed by a good record company will be France's best chance of an international rock band.

Squealer

SQUEALER

Founded in Nantes in '85, Squealer is one of the major French bands. The line-up is as follows: Pascal Bailly (lead vocals), Vann Chamberlain (lead and rhythm guitar), Laurent Lachater (lead and rhythm guitar), Roland Girard (drums), and Jean Marc Delalands (bass). After the release of the first album titled 'D.F.R.' in April '87, the band visited every city and gained numerous fans at every show, with its raunchy and heavy US orientated rock. The band was invited on the national 5 channel with Culture Minister Philippe Leotard to debate the rock situation in France.

The band has recorded a new track, 'Saturday Night' for the 'Hard Rock Rendezvous' compilation, mixed by Gary Lyons and is now recording the follow-up album in

Treponem Pal

Paris which will be released on the Vogue label. One of their shows in Nantes has been recorded for a live album to be released later in the year. The band has just finished a French tour opening for Motorhead, with a special appearance at the 'Hard For May' festival in Paris at The Zenith with Coroner, sacred Reich and Crimson Glory added to the bill.

Runner-up to Trust and Vulcain, Squealer is one of the better French bands and one of the few to be destined to an international status, by its ability and sparkling presence.

JINX

Jinx was born in 1984 and rapidly became a big sensation around the country. The band recorded its first auto produced album 'Stand Up For Rock 'n'Roll Power' in 1986. But it was with the EP 'Rockin' Band' and the title track, that the band had a hit single and made the national charts. Then Jinx finally gained a reputation for being a top band in France. The band is composed of very strong characters such as bassist Ricky Buccatini, the singer Chris 'Giant' Chimbley who is above six feet tall and the six string wonder, Fabian Gevraise, who is considered one of the best French guitarists.

Fabian is endorsing Charvel Jackson guitars and is soon to get an endorsement. He is also a big 'Star Trek' fan and like any good Trekky describes Jinx's music as being 'Spock 'n' Roll.' That says a lot about his sense of humour.

1988 was a great period for Jinx and they toured in France opening for Mama's Boys and supported the David Lee Roth band for two shows in Paris where Dave himself recognised their talent. At the beginning of '89 the band lost its drummer but found a replacement in the person of Claff Dundee, who, apart from being a famous studio drummer, also breeds crocodiles on the Riviera. Jinx is now entering a Parisien studio to record their second LP which will probably be released in September. Don't miss it!

ADX

Jinx

ADX

Just behind the older Trust, Vulcain ADX is the French band that released numerous albums and is one of the most popular metal bands in France. ADX was formed in 1982 by Phil (vocals), Betov and Marquis (guitars), Deuch (bass) and Dog (drums). The members of ADX have got a strong sense of humour and their key-word is 'fun'. From the beginning, the band plays melodic speed-metal, and apart from their French lyric, ADX may be compared to Helloween or Anthrax. They have already recorded three studio LPS: 'Execution' ('85) 'La Terreur' ('86), 'Supermatie' ('87)and a live album called 'Execution Publique' in 1988.

ADX is now expecting a new worldwide deal with a big independent company.. Since 1983 they have toured intensively in France and really deserve their stage reputation. The band is now conscious that French lyrics are not leading them very far and they recently decided to write in English. As Betov says: "We're gonna make an English version of our last live album!" Don't believe it. It's just a joke!

TREPONEM PAL

Treponem are unique on the French scene. Their material is a mixture of hardcore,heavy metal, and industrial music. This melting pot is sometimes referred to as industrial thrash. The band represent above all a total extremism. There is no compromise, either you're fond of it or you just can't stand it, but there is no way to endure it without reacting. The band do a certain number of gigs mainly in Paris area and Switzerland and you can always count more thrashers in their audience than anything else. The impressive presence of singer Marco together with

EURO-ROCK

the loudness and power of the music has built them a fearsome reputation.

After a year the band decided to self finance three tracks at Artag Studio in Zurich. The band was then looking for an independent label that could propose them a good deal and an improved demo was presented to Roadrunner records. A contact was signed a few months later and the band went back into the studio. Produced by Franz Treichler from The Young Gods, Treponem Pal's first album will soon be released worldwide. The band hopes that this LP will be successful enough to enable them to tour outside France and to start an international career. Sometimes described as the right mix between Voivod and Prong, everything is possible.

Silk Glove

AGGRESSOR

Despite being covered by Anthrax, Trust does not represent the entire French metal scene. In fact once you've left the posing districts of that lovely city we call Paris, we can find the real powerful thrash-orientated groups. The first one chose 'Aggressor' as its moniker and although the band went through various line-up changes, former guitarist and vocalist Alex managed to keep faith and contributed to the cult-thrash-split LP 'Licensed To Thrash' together with Loudblast. Released in early '88 the five songs showed strong influences circa Kreator's 'Pleasure To Kill' and attracted a lot of fans to Aggressor. The band found its definite form in June of that year when Thierry (drums) and Laurent (bass) joined together with Alex. The band is living in the Cote d'Azur, our Frenchie Florida. As the sun shone the band played. They recently got a very interesting offer from Roadrunner Records while they issued their final three tracks demo entitled 'Orbital Distortion'

With that release Aggressor lost some of their complexity and precision in favour of pure aggression. raging gorgeous vocals and impressive speed guitar, and an indestructible rhythm section to destroy nerves. Alex's technique is so fantastic that he has actually recorded a demo with Death Power drummer which is very much in the McCalpine/Satriani way of writing. Who said that thrash musicians cannot play?

Agressor

LOUDBLAST

Once upon a time a boring Maiden/Priest sounding band, Warlikes, split because of so much time was lost. Steph and Nico, the two axemen decided to explore the new face of modern metal which seemed to trash the western world. They were into thrash and they needed to complete a solid line-up. At the time, in 1986, Slayer didn't mean a lot in French metallists' minds who were only attracted by classic metal stuff. So the fact is that Loudblast had no chance at all there until they released a vinyl. They got the opportunity to play in Belgium with well-known acts as Sodom or Tankard and after several successful gigs, they succeeded in building a enormous following in Lille area, in the north of France. Then a little French company offers them to contribute to 'Licensed To Thrash', split-LP together with their friends from the south, Agressor. The Loudblast side was definitely orientated in high energy thrash with a touch of techno thrown in for good measure. The problem was that it sounded so cheap, guitars were tragic, and vocals laughable.

Anyway, they played a lot of gigs everywhere in the country together with their favourite band, Death, and different other gangs from the whole of Europe, Apocalypse, Nomed, and many more.. Last April, they toured in the Netherlands for a week with the famous metalcore Californian gang Wehrmacht and they released a fantastic four tracks final demo entitled 'Pouss Mouss' which shows how fast they progressed from the beginning. This time, take them very very seriously cause they managed to find the real thrashy producer who can record killing guitars and powerful Morbid Angel sounding vocals. As everyone in Germany tends to complicate thrash structures, Loudblast answers by performing brutal attractive riffs and American style.

Loudblast:
Stephane Buriez,
41, rue de l'amiral Courbet,
59130 Lambersart, France.

SWEET LIPS

Paris foursome Sweet Lips were founded on January 1987, when Lee St Amour (guitars) met Ed Sinclair (bass, backing vocals and Mike Heaven (lead vocals), who shared the same ideas on life and on rock'n'roll.

They played with several drummers, but none of them was wild enough for them, so they were constantly on the look-out to find the right skinsman. One day, Lee received a phone call from a drummer who told him he was just what they needed, that is, he played like Cozy Powell and looked like John Sykes...The band decided to audition him at once, so the drummer left the French Riviera and drove all night and he arrived in the morning with his drumkit in his car and showed them his mighty and flashy playing. Chris Bumper was the missing link....

Sweet Lips rehearsed intensively and started to give successful gigs in Paris and it's area. Thanks to the buzz they created, Sweet Lips were selected to have one of their

Sweet Lips

tracks, 'Lady Killer', recorded on the Hard Rock Rendez-vous Compilation, in the Davout Studios, with producer Gary Lyons (Aerosmith, UfO..) 'Lady Killers' is a potential hit-single and you can easily guess they'll get radio airplay in the next few months, and thus let the world know what Sweet Lips fans already know: This is a kick ass Band! Sweet Lips have already started to promote their single by supporting Fisc on February 17 in Paris, as well as by playing numerous shows and festivals in France.

Tears

TEARS

Tears is a band who kept silent over the last two years. Originally formed in '86, and composed of Stacey O (bass and vocals), Punky Diamonds and Kenny Lace (guitars) and Steve Fury (drums), the band only gained some recognition in '88, multiplying the gigs and recording their fist demo. After a few contests with the law and a wild story of X-rated movies, Tears literally explode on the Parisian scene, and they are now invading the country with some gigs that start to build them a national reputation. Rather appreciated by the French rock press, the band even met Jack Lang, Minister of Culture, in the birthday party of the Gibus Club (the French equivalent of the Marquee), and carried out in this same club a few hot jams, in particular with Adam Bomb. Tears' music is very personal, but the guys still don't deny being influenced by some bands like the Cult or Guns N'Roses. Visually, the band put on a very studied look and a particularly outrageous attitude, which caused them some problems in the past. But don't imagine that we're talking about a combo of sweet boys, these guys have an easy retort and a speedy fist, as well as being excellent musicians.

SILK GLOVE

Silk Glove is the most scandalous French band. Hated or praised, the quintet from Tours is undoubtedly one of the most bands here in France. But the controversy mainly started with the shattering declarations to the press (an interview published in Metal Hammer particularly gave birth to great polemics) and with the provocative attitude of the singer Chili. The quality of their music is on the contrary as appreciated as their professionalism.

After having released a demo in '88, 'In Search Of The Gypsy', the band gained distinction with their numerous gigs all over the country, and the singer Chili is specially famous for his clowny jokes (giant swelling microphone, strip-tease...), always maintaining a strong relationship with the audience. Silk Glove delivers a powerful heavy-rock that could be compared to Poison or Guns N'Roses energy, with titles like 'See What Love Is To', 'Extravaganza' or 'Champaign'. Chili is a real showman and constitutes the main attraction at Silk Glove's gigs, where the band still shows a very professional infrastructure. Singing in English, like many Frenchy combos, Silk Glove has international ambitions.

Nelly Saupiquet

Loudblast

HEAVY METAL WORLDWIDE

TRASH BROADWAY

Trash Broadway are an American East Coast based metal band, with a mainstream metal sound. They are signed to Torrid Records and they have just released their debut album, imaginatively titled 'Trash Broadway'.

Lead singer David Allyn Steele had played with many bands before he ended up fronting Trash Broadway. Amongst those bands were, 'The Boston Brats' *(where he played lead guitar!)*, and 'Rock City', whom he left to audition for the then vacant bassist spot in 'WASP'. Having failed the audition he rejoined Rock City and because of an additional bassist David was able to 'strut his stuff' and Trash Broadway was born.

Joe Stump, lead guitar, was raised in Long Island where he learnt his trade playing in high school bands. He then went on to play in a band called 'Masterpiece' whose members went on to play in Blackmore's Rainbow. Just as Trash Broadway were negotiating their deal with Torrid he got offered the guitarist's job with a certain Ozzy Osbourne, but being the professional he is he put his band first and turned the job down.

Completing the line up are Jay Gates on drums, and Nicky Noiseux on bass. Nicky has been said to be *"the guy in the band most likely to expose himself in public!" (strange guy)*.

The album has a release date of mid-May and says David, 'Making the record has been a pleasure. Working with engineers like Chris Anderson *(Cheap Trick, Todd Rundgren)* and Phil McNatty *(John Waite, David Johannsen)* was a real education.'

But by their own admission it wasn't all work and no play, according to David. *"We shot some video at the sessions which we're hoping to release after the record comes out...but you'll probably have to look for it in the adult film section!"*

The theory behind their name according to Jay is, *"We're very East Coast. Broadway represents our classy, glamorous-not glam-side. And Trash represents the sleazy side of rock and roll in the big city. It's perfect for us!"*

The first single off the self-titled album will be 'Eyes On You', an earlier version of which gained widespread popularity on many Boston college radio stations. Other tracks included will be 'Dangerous', 'Victim Of Love', 'Wild Heart', 'Bite The Hand', 'Mankiller' and 'China Blue' which was inspired by Kathleen Turner's steamy performance in the film 'Crimes Of Passion'

Also included is an instrumental called 'Headchopper's Ball' which will showcase Joe, Nicky, and Jay's talents.

David claims 'We can't wait to get out on the road to support the album. There's going to be European distribution as well, and we're hoping to stop over there before we begin the next record. We love performing!'

The cover for the album was shot with Danny Muro, who did Pride for White Lion. According to Nicky *"He took us down in a vacant subway tunnel in the middle of the night for one shot- it was just us, Danny, a scantily clad model and about twenty... uh, controlled substance dealers. Great atmosphere!"*

All I can say in my summing up of this band is...get them before they get you!!

Adam Grinter

CHEAP'N'NASTY Trashin' L.A.

Surely not another L.A. band? Now hang on a second. I know every band that ventures out of the West Coast reaches for the sky with promises of love gun rockin'. But I do believe this particular band have dug their own gutter, and I also believe everyone's gonna be fighting for a place to roll just as soon as they can. You want bad? Well have Nasty instead, Cheap 'n' Nasty to be precise. This is really on the edge, so far it's almost over. Let's go....

Perhaps it would help if I kickstarted your memory by saying Suicide. Nasty Suicide. Hanoi Rocks - yes? That broken legend, cut down by the death of drummer Razzle. A dream spawned in the glitz of rock 'n' roll, headed by the ethereal beauty of Mike Monroe and the wreckless self-destruction of Andy McCoy. That's all over now, it's history. The present holds the ongoing activities of the survivors and while Mike Monroe's solo project continues, Sam Yaffa's fruits with Jetboy are flourishing and Mccoy's been doing time with electric dynamo, Iggy Pop, Nasty has been watching his baby grow too. Except it's not really his baby. Cheap 'n' nasty is very much a band, all the members have an equally important say and Nasty stresses this collection of people produce a chemistry only a truly democratic situation could elicit.

"I might seem to be in control, but there's a helluva lot coming from the rest. It was my idea in the first place, but I don't want to carry those ideas out on my own. Live I can't stop myself, I just do and do and do and so do the others. I don't think this band would be anything without one of the members. It's like any good group, you get the people who do their parts."

And they all enjoy doing their parts with fervour and desperation. The blend is definitely on fire.

"When we get together we actually enjoy rehearsing. It's not like we have to do it. We really enjoy every note we play and you can hear it at the gigs. Obviously I try and write what will be fun for the others, but I've been around long enough to be able to do what I want now. I don't need to copy AC/DC or whoever."

Now there's no Andy McCoy churning out song after song, Nasty's found himself with no end of inspiration, and judging by the three songs I heard on the tape he played me, songwriting is a talent he's been harbouring all these years. Saving it up until now could have been an unintentional good move, cos now Cheap 'n' Nasty are going to reap the rewards.

With an ex-Hanoi guitar technician on guitar, Timo Caltio (from Finland like the Rocks), a cute little drummer with Red Indian blood on drums, Les Riggs, and a pal of Sammy Yaffa's on bass, Mike Finn, Nasty's got the kind of band that is likely to make any manager seeking a five - bit Guns N' Roses mark two run a mile.

"I had millions of offers to join bands like that last year, but there can only be one Bon Jovi, one Guns, you can't have a queue. My songwriting wouldn't suit them anyway because I write on acoustic guitar and most of those bands work it out in the studio."

Yes, Hanoi Rocks were special. In the hearts of those who experienced them they'll never die. But if that's at the expense of a project as burning as Cheap 'n' Nasty, that's a sad fact indeed. Before long this band'll be signed and trashing a trail L.A. is anticipating. And while memories will always linger, the future looks like delivering a whole new crock of gold.

Liz Evans

SONS OF VALENTINO
NO SILENT MOVIE HEART-THROBS

"Bands like Guns n' Roses are just a label for what had to happen at the time," **exclaimed Mark, black spikey haired half of the singing Sons Of Valentino twins.** ***"Anyone could have become as famous as them at the time. Something had to happen to get rid of all the Top Of The Pops rubbish everywhere."***

Sons Of Valentino were all hanging out in our local Bayswater boozer, The Cleveland Arms, and we were trying hard to spend the rest of the day working. The Sons are good at drinking beer, but during the last few months they've managed to get some work done too. Seventeen gigs in and around London in a couple of months is quite something, with all their spare time spent intensively writing songs and rehearsing.

Twin brothers Mark and Glenn Robertson are the Valentinos main focal point, the rest of the band is made up of Tony Lewis *(g)*, Larry Newman*(g)*, Jeff Horner *(b)* and Ian Disspain *(d)*. When these guys rock 'n' roll, they do precisely that, and Sons Of Valentino live shows exude the kind of mental energy seldom experienced these days.

Once these guys take to the stage, audiences melt into a mass of mania, and it comes as no surprise that the twins used to make a living out of strutting their bods professionally. Yeah, believe it or not Glenn and Mark, the rough and ready and not at all effeminate Valentino front-geezers, used to earn their pints of lager DANCING. Dig that metal-heads! Extremely masculine womanisers Mark and Glenn would rather let sleeping dogs lie. I mean, lycra tights aside, it's not exactly rock 'n' roll, is it?

*"F**kin' hell, it's good to have a day off,"* Red-haired twin Glenn quickly changed the subject. *"We've been working really hard recently"*

Well-wangled! But despite two singers with a past they'd rather not mention, spent dancing in commercials and prancing around in Queen promo-videos, the Sons are one of the new breed of rock bands to emerge from the London live rock circuit. They were brought up on bands like The Stones, The Who and Zeppelin and spent their teenage years listening to punk and dirty rock 'n' roll while hanging out in grimy clubs and pubs. *(This has changed and the grime's been replaced by Hippodromes Wednesday night glitter).* But are the Valentinos a typical London band?

"We just wanna rock 'n' roll," said Mark. *"The States would probably be more fun than staying here, 'cos the rock scene's really happening out there. Anyway, in the end we just wanna have a good time and play our music. You have to see us live to know what we're on about. We're a real vibe band"*

Sons Of Valentino will be releasing their first 12" on Sierra records shortly, with the hard-hittin' 'Dreamin' on the a-side and 'It's Gotta Be You' and 'Kiss My Love Goodbye' on the b-side. If you want some real excitement at a gig for a change, they've also got a major UK tour lined up. We'll keep you informed on individual dates.

Karen Seekings

Raging Silence

the new album from

URIAH HEEP

LP • LLP 120 CASSETTE • LLK 120 CD • LLCD 120

LIMITED EDITION PICTURE DISC • LLPPD 120

ALSO AVAILABLE

THE SINGLE

"HOLD YOUR HEAD UP"

7" LGY 67 12" LGYT 67

MARKETED & DISTRIBUTED BY PRT

Backstabber

HARD'N'HEAVY PARTY

Well, the man with an eye for the attractive bumps that make a certain Miss Cherry Dilday look like she's been shot through the back with two ICBM missiles is back. Yup, JOE BOB BACKSTABBER here, and the reason I'm back to educate you on the merits of the vis-u-al arts is Meskin food. Yup, that's 'Mexican' food to you non-Texans. Now the Borderline restr'unt in London does happen to serve up some of the best Meskin food this side o'Mesko City *(that's Mexico City, right)*, and while I don't want it said that ol' J.B. Backstabber doesn't pick up his tab at the end of a Meskin pig out, the prospect of free an' for nuthin' chow is not to be sniffed at. Don't look a gift horse in the back passage is what I always say, so I told Cherry that I'd have to break of our little date for the evening due to a prior appointment to see a man about a lizard and headed off in search of nachos, fritos, enchiladas an' other Meskin stuff.

Now there are one or two details relevant to the plot here. The point of the whole exercise wuz to launch some video comp'lation thing called 'Hard 'N' Heavy', and while J.B. Backstabber can often be heard to say *''Any video tape used to store anythin' other than movies like 'Bloodsucking Fiends' or 'Basket Case' is a waste o'tape''* this little comp'lation does feature some gyratin' female garbonzas *(if you know what I mean an' I think you do)* and a certain Lorraine Lewis who also does a convincin' impersonation of someone who's been shot through the brassiere with two ICBM missiles, plus enough cussin' and f-wordin' to merit an 18 certificate. On the down side there's some dull as watchin' chilli cool footage of Ronnie Dio and some shortass Limey journalist playin' at antiques roadshow and confirming what some of us have known for a long time, mainly that Ronnie Dio is as dumb as a box of rocks. No kung fu or car chasin' sequences but some pretty pervin' female bosom stuff, so Joe Bob says check the f-word-er out.

CRUSH

Any which way, the people who were in charge of launching this metal B-movie thought up a pretty foolproof plan for whippin' up a storm o'publicity. They worked out the number of people they could fit into the Borderline, added a number thought up off the top of their empty heads, multiplied the total by three and sent that many invites out. I think the thinkin' behind it all wuz that in the crush a well known rock star might get killed and they'd be guaranteed the front page of the Sun or National Enquirer or somethin'. It never happened, but pressing their bodies close together and gaspin' for air and more Meskin beer wuz Neil Murray who's traded chow mein for black puddin', quit Vow Wow and joined Black 'this is the big one, honest' Sabbath, the singer from Sabbath who'll remain nameless cause no one can remember his name, Jay, Kim and Pepsi from Tigertailz, H and Adam from Acid 'gratuitous drugs in Holland' Reign, Mick Ransom from the Tattooed Love Boys, Bruce 'isn't fencin' sooooo interesting' Dickinson and Steve 'no it's not' Harris from Iron Maiden, Marillion with their new singer, Ginger and C.J. from Ginger's new band (*''it's me own band, so nobody can sack me''* quipped Ginger, well, O.K. he didn't), Toby and the other ones from Little Angels, various members of Horse *(Skegness)*, Blackie Lawless from W.A.R.S.P. *(that's the official Texan pronunciation)* and the only musician on the same intellectual level as J.B. backstabber. Yup, your friend and mine Chris 'mastermind' Holmes. Plus about eight hundred other people who I didn't get to see cuz I was fenced in behind a bowl of tortilla chips and the frightening new hairstyle sported by Onslaught's Nige Rockett.

Joe Bob's staying at the drive-in from now on...

NOISE INTERNATIONAL proudly presents:

MORDRED

Our First American Signing

LP NUK 135
CD
MC

They don't fool around and this is no game ...
the debut sensation of
the year

Fool's Game

DISTRIBUTED BY PRT